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THE BABBLER.

He Talks About You and the Things You
Say and Do, in a Purely
Personal Way.

BY MORRIS JONES.

"There's a kind o' man that generally hands me the big high thing. He can all ways get a snicker out o' me without haf tryin'. An', as a general proposition, he's not lackin' in brains er intelligence. But, jus' let him hear the rustle o' a piece o' silk an' he fergets he's got business ter look after on the jolly ol' to-morrow."

"Who is this comic cuss you are talking about, Babbler?"

"Well, he's got a bunch o' names an' by different people he's called different things, but the name he gets thrown at him most generally is John."

"As a rule he's a nat'y little dresser, on er off, as the acty-folk say. But, mos' important o' all, he has a roll o' greenies and yellor boys ter help pay the bills."

"His full cognomen is Stage Door John, an' his lair is around the stage door o' some show-shop, where they're peddlin' musical comedy stuff, with a flock o' girle girls doin' the light fantastic, and joinin' in the refrains o' the big numbers that are put over the footlights by the soubrette or padded comedian o' the troupe."

"Up on Forty-second Avenue there's a big show runin' called somethin' like The Golden Moon. An' say, brother, it's a shame the number o' females there's in it."

"The first three rows o' the house, as a rule, are occupied by a flock o' Johns, dressed up to their las' dollar o' valuation, with the open face suit stuff strong to the front."

"Night after night they plant themself's right behind the harmony union, and make cute eyes at the sweeties doin' the heavy marchin' on the stage."

"An', believe me, they're a nice, clean lookin' lot o' boys, at that. Jus' 'round this time o' year, when the college rah rah boys are home fer the holidays—an' bein' home, they proceed to spend all their time away from the family fireside—the showin' in the ranks o' the Johns is particularly strong."

"A fren' o' mine, to whom I never did a wrong in me life, walks inter me office about three weeks er so back and hands me a piece o' pasteboard, callin' fer seat five, in row 'A,' fer Saturday night, at the Araderdaun Theatre, ter see 'The Golden Moon.'"

"What's the dope?" I ast him, lookin' at the printed thing an' then at him.

"Nuthin', only I want yer to beat it along with me ter see the best show in town. I want yer opinion on a certain party that's the goods."

"O, jus' like that, I fired back at him. Well, I'm no John, ye rummy. Why didn't ye get the seats down front a little further? Afore I accept yer invite, kid, jus' tell me one thing. Seem' as how this seat is the front row stuff, am I goin' to be in back o' the drums or the bass viols?"

"Why, what's that got ter do with it?" asts me fren'.

"Only this. If it's back o' the cymbals an' the wash boilers, nix fer mine."

"He tol' me it wuz on the left back o' the deep gruntn', big fiddle, which don't disturb nobody. At that, did it ever strike ye that the boob that goes through the motions o' sawin' wood on the big fiddle has a pretty soft snap?"

"Well, ter proceed with me sad story. I tol' me fren' I wuz on fer Saturday night. I got all dressed up like a bazaar an' joined him in the lobby o' the theatre, ready fer the killin'."

"He looked as happy as if he wuz goin' ter git a divorce be the nex' mail, and we went inter the theatre, and, after checkin' our coats, me, me broadcloth, an' him, his rabbit-skin affair that is disguised as seal, we vamped down the aisle and plunked inter the reservations."

"How'd ye git such good seats?" I ast him.

"O, I know one o' the specs an' he let me hev them fer a song—only four-fifty a throw. I gasped. Ye see mos' o' my thetregoln' is done on a pass system, an' when I run up against a genius that planks nine bones down fer a couple o' plushes, I am los' in admire."

"After a rattlin' fine ol' overture be the argumentative orchestra—I think that's what they called it, seem' as how they had 'bout thirty guys gettin' the union rate fer tearin' off the melodies, the big hand-painted net beats it up inter the files an' we began to get busy with the look thing."

"A bunch o' phoney snow wuz comin' down in the openin' number, and the cuties an' the chaps that were sewed to their sleeves, were bawlin' out a song about as how they'd take a chance on a ride in the park if the night wuz nice an' dark."

"Right in the middle o' the number, when the dames, who were dressed up like a masquerade ball, began to march 'round, doin' the imitate o' sleighbells, me fren' tugs me sleeve and whispers in a pick voice:

"That's her, the fourth one in, in the blue dress. Isn't she a peach?"

"That's her? That's who, I ast him. 'I don't see many medals stickin' on her. I'd take the tough lookin' kid on the other end, fer mine.'"

"He gave me a look o' scorn."

"Wait until she changes inter her citron-colored suit. You'll open yer eyes."

"Well, I will say his choice did look rather nifty in her citron get-up, though it wouldn't a' taken much to put her in the lemon class."

"The show went on fer three acts, with him gettin' all excited over the affair, an' me doin' a little flirt with the kid I mentioned as bein' my choice fer the coin."

"She flashed a couple o' smiles my way, an' fer the time bein', I clean forgot I wuz losin' me hair, an' felt as if I wuz right back in the colt class again. It wuz fine while it lasted."

"The curtain had no sooner dropped, when we rushes up to the pawnshop where'd we'd

hocked our coats an' walkin' sticks, an' slip-pin' all our lose change to the frapped dame in charge, me fren' rushes me out to a fountain, where we gulped a little dampness, an' then I ast him:

"Where now? I think I'll beat it."

"Ferget it," he answered me, softly. "We've only begun. Come on."

"An' with that he drags me 'round the corner, to the back o' the theatre, where we found 'bout fifty other guys, rangin' in age from the nursing stage to the second child-hood."

"What's goin' on?" I ast.

"Say, ye make me laugh, ye rummy," he replies. "These are a bunch o' Johns, waitin' fer the girls."

duces me as one o' the finest little boys that ever paid fer a *demi tasse* with what goes before it."

"Gill, that's me fren's name, plants our quartette at a nice table, an', lookin' 'round the lobster layout, I saw a good bunch o' the Johns what had been at the stage door the same time as us."

"I piped a couple o' business fren's sittin' 'round the room, and they passed me the wink an' the big smile an' the understandin' nod."

"He this time, Gill had ordered the eats, an' while waitin' fer them to bring on the food, Toughy an' Sweet Alice were pikin' off everybody in the room, and makin' a play fer a couple o' overdressed Swedes sittin' "

ANDREW MACK DIVORCED.

Justice Davis, in the Supreme Court of New York, on Dec. 28, granted to Mrs. Alice V. McAloon a decree of absolute divorce from her husband, William A. McAloon, known on the stage as Andrew Mack. Mrs. McAloon testified that she had married the defendant on Dec. 2, 1887, and had one son, Francis A. McAloon, who was born on Dec. 15, 1889.

BUILDS NEW THEATRE IN GUELPH.

L. E. Rowen has built and equipped a theatre in Guelph, Ont., Can., of about six hundred capacity, which will be devoted to vaudeville and moving pictures. It is leased to Simpson and McMullen, of that city.

COMEDY RESTORED TO SHUBERTS.

Walter N. Lawrence Cannot Get That Theatre for Dixey.

Supreme Court Justice Dowling, of New York, denied on Dec. 29 an application by Walter N. Lawrence for an injunction restraining the Shuberts from turning over the Comedy Theatre to Ray Comstock on Jan. 4, for an engagement of Laurence Irving. Mr. Lawrence intended to present Henry E. Dixey, in "Mr. Buttles."

Mr. Lawrence had a contract with the Shuberts to manage the theatre, but the contract stipulated that the Shuberts could abrogate it when they pleased by the payment of \$2,500 forfeit to Lawrence. Lawrence got a temporary injunction to keep the Shuberts out, and when the argument to make it permanent came up, their counsel tendered \$2,500 cash to Lawrence in court, which he refused to take. Justice Dowling said that the payment of the forfeit was all Lawrence could expect under the contract, and consequently the injunction was thrown out.

CHARLES BIGELOW LEAVES ZIEGFELD.

Drops Out of Anna Held Company After Row with Ziegfeld.

From Chicago comes news of a storm in the Anna Held Company. On Wednesday, Dec. 29, Charles A. Bigelow, comedian of the company, and Flo Ziegfeld, Jr., came to blows, and Ziegfeld struck Bigelow, it is claimed.

Mr. Ziegfeld claims that Bigelow changed a line in the piece and that he went back on the stage to speak to him about it. Mr. Ziegfeld says: "Then he drew back his fist as if to strike me and I knocked him down. I landed on the chin and he fell over a chair."

Mr. Bigelow says: "Mr. Ziegfeld and four other men entered my dressing room, and Mr. Ziegfeld struck me while I was seated in a chair. Both the chair and I fell over on the floor."

GIVE ENTERTAINMENT IN PRISON.

Members of Lew Fields' "The Jolly Bachelors" company visited the State Prison at Providence, R. I., Tuesday afternoon, Dec. 28, and gave a two hours' entertainment to more than six hundred convicts.

The master of ceremonies was Nat Fields, and Mayor Fletcher delivered an address, after which the members of the company gave their entertainment in the prison chapel. Nora Hayes, Jack Norworth, Ellsabeth Brice, Josie Sadler, Al. Leach, Topsey Siegrist and Robert Dailey were prominent in the entertainment. The orchestra of the Providence Opera House played.

MRS. HENRY CLAY BARNABEE DEAD.

Mrs. Henry Clay Barnabee died at her home in Jamaica Plain, Mass., on Christmas Day, in her seventy-fourth year. She had not been in good health for many months.

Mr. Barnabee states that she died peacefully while sitting in her favorite chair by a window.

MARIE DORO TO PLAY IN "THE CLIMAX" HERE.

Marie Doro will play Adelina, in "The Climax," in Boston, shortly. She had originally intended to wait until she played the piece in London, Eng., before getting a public verdict on her work in it, but her plans have been changed.

THEODORE MORSE.

Theodore Morse occupies a unique position in the amusement world. He has been identified with the music business for twenty years, starting as an errand boy with the C. H. Ditson firm and working himself up to head of one of their principal departments. He is of the old firm of Howley & Dresser, serving in a clerical capacity when that firm was in its infancy, and later becoming one of their star writers. It is such a rare occurrence for any writer of musical songs to have any musical knowledge that Mr. Morse was actually held back from writing his own songs by "taking down" and arranging the other fellows' hits for years. He is now in business for himself, associated with Al. Cook, and has fine offices at 1367 Broadway. This firm started in April, 1909, and in the short space of seven months has arrived at the top and doing as fine a business as any firm established for years. Their most successful numbers, which have all been written in conjunction with Jack Mahoney, with music by Theodore Morse, are as follows: "Blue Feather," Indian love song; "Good-night, Moonlight," "On a Monkey Honey-moon," "My World is a Dream of You," "Wise Old Indian," "Booby," "Gee, But It's Tough to Be Broke," "When the Girl You Want Wants You," "Just to Live the Old Days Over," "I Wonder if You'll Meet Me," and their two big successes, "Molly Lee" and "He is a College Boy." Some clever novelties have been thought out by the above firm in connection with pushing popular music, such as the posing for the first time in the history of song slides of real, live monkeys for their "On a Monkey Honey-moon" song, a style of song, by the way, of which Theodore Morse claims to be the originator. "Blue Feather," which is printed upon blue paper, is quite a novelty. In addition to the above songs, the Theodore Morse Music Company is also the publisher of a very clever book of parodies, recitations, etc., entitled "A Jolly Evening at Home," written by Jack Mahoney, and selling rapidly. In another six months this firm will undoubtedly have a catalogue of some of the best selling numbers in the country. Some of their prospective hits for 1910 are: "That Good Old Irish Rag," an original ragtime song; "Red Clover," a Western song story; "Phoebe Jane," a patter novelty, and "Kitty Gray," a descriptive march ballad.



THEODORE MORSE

NEW NASHVILLE HOUSE.

Fifth Avenue Theatre There Opens with Vaudeville.

The Fifth Avenue Theatre, Nashville, Tenn., opened Dec. 27. It is a most attractive place, with a seating capacity of 1,000. The decorations are as tasteful and pretty as could be desired.

F. P. Furlong, who so successfully managed the Lyric, Nashville, the past two summer seasons, is in charge, which is a guarantee that things will be first class. The acts are furnished by the Hopkins circuit.

The opening week's bill included: West Sisters, Bobby Burgess, the Linsleys, and the American Singing Four.

"THE GIRL IN THE TAXI."

Rehearsals for A. H. Woods' new musical farce, entitled "The Girl in the Taxi," commenced Dec. 29. Those prominent in the cast are: Carter De Haven, Frederic Bond, John Glendinning, Max Freeman, Frederic Truesdell, Morgan Coleman, Adele Ritchie, Jessie Millward, Frances Benton and Jeanette Bageard. This comedy will open at the Cort Theatre, Chicago, Jan. 16.

OPERA IN ENGLISH AT METROPOLITAN.

Andreas Dippel is authority for the statement that an opera by an American composer, sung in English by American singers, is to be one of the features of the Metropolitan Opera House season this year.

"O, I said, quickly gettin' next. 'An' what are we here fer? Ter see them get turned down?"

"Can yer chatter," he answers. "We're goin' to grab those two kids that threw the ogle at us."

"Us? Not on yer life. I'm too old a bird to start this sort o' thing. I'm goin' to beat it."

"Say, if ye don't dry up I'll bounce a fire-plug off yer nut. Stick aroun' and wait."

"So we stuck."

"In about ten minutes the first delegation o' quick dressers poked their noses out o' the stage door an' were flanked by the same number o' grocery clerks an' men about town."

"Our pair musta' been slow dressers, fer they were 'bout the last to appear. They greeted us as if we were ol' fren's, an' I learned that the kid I called Toughy sported the name o' Muriel, an' that the other wuz Sweet Alice herself."

"Are we goin' to take 'em home?" I ast.

"No, we're goin' up to the Barcelona Cafe an' chew up a little fodder."

"So, up Broadway we walks, me with Toughy hangin' on me wing, an' tellin' me as how she wuz a wuz a naughty-naughty mau fer flirtin' with her, an' didn't she know me from the time she played a swallow in 'Comin' Through the Rock and Rye?'"

"Be this time we had reached the food foundry, an' she cut out her repartees long enuff to check her pony skin coat an' dab a little whitewash powder on her smeller."

"Me fren' seemed to know the head o' the joint whose name wuz Spector, so he intro-

duced me as one o' the finest little boys that ever paid fer a *demi tasse* with what goes before it."

"When the food came the girls did condescend to turn 'round an' notice us. I got in wrong with the Alice person, be inquiren' whether she knew all the waiters in the place, seem' as how she wuz so busy lookin' around. I tol' her I thought she'd missed one, who wuz out in the kitchen fram'in' up with the checker to fix an order o' mushrooms under glass, fer a souse who didn't know whether he wuz ice skatin' or payin' fer the refreshments o' a frazzled eyed brunette who wuz sittin' with him."

"This thing kept up fer an hour, the girls sneakin' away three times to smoke a cigarette and compare notes with the other dames, as to which one o' them had the liveliest one in tow."

"About two-thirty we finally dragged the girls away an' at Gill's suggestion, loaded 'em inter a taxi an' rushed them up to Sixty-third Street, and bid them Nighty-night on the sidewalk."

"I took Gill home to sleep with me. He spent two hours tellin' me what peaches they were an' how he could fix it the same way any time I wanted."

"All I could think about wuz the price, so I shattered his speech right in the middle o' a flight o' oratory, be askin':

"What did this stand ye, Gill?"

"He grunted at me, turned over in the hay, and snored his disgust at me mercenary spirit."

"But watch me hol' up me mitt: 'Never! Never! Never Again! O, you John!'"

NOTABLE PLAYERS OF THE PAST AND PRESENT

WILLIAM CHARLES MACREADY.

William Charles Macready, the great English tragedian, was born March 3, 1793, in London, Eng. He was the son of an actor who held a good position at Covent Garden Theatre, then under the management of Mr. Harris. He was educated at Rugby School, and his father desired that he should be fitted for the pulpit. When he had arrived at the age of seventeen years adversity overtook his father, and, obliged to abandon his studies, young Macready decided to become an actor. He made his debut at Birmingham in 1810, acting Romeo. The success he met with was sufficient to encourage him in pursuing the profession which he had chosen, and during the succeeding six years he was engaged in close study and practice at the theatres in Dublin, Bath, Liverpool, Newcastle, etc.

On Dec. 16, 1816, he made his first appearance on the London boards at Covent Garden, acting Orestes, in "The Tragedy of Orestes," which character, it is said, he selected to avoid comparison with the then established favorites, John Philip Kemble and Edmund Keane. He met with fair success, and subsequently acted Othello, Gamble, in "The Slave," Rob Roy and Richard III. His chief success was made in Rob Roy. The engagement did not prove a brilliant one, although he won much esteem, and laid the foundation for his future success.

In 1817 he acted the original character of Pizarro, in "The Apostate," which the elder Booth had refused, but afterwards made one of his leading roles. His merit as a tragedian was never acknowledged until he acted upon the same stage, in 1820, the chief character in Knowles' tragedy of "Virgilius," which was then performed for the first time, and in which he achieved great success—so great, indeed, that veteran judges of acting have claimed that in that he has never had an equal. Subsequently his masterly delineation of Damon, of which part he was also the original representative, enabled him to take rank with Edmund Keane, and after that player's retirement, up to the period of his own, he was acknowledged to be the chief and unrivaled actor of the English stage. Among other characters he was the original representative of Richelieu and William Tell. In 1826 he made his first visit to America, and made his first appearance at the Park Theatre on Oct. 2 of that year, acting in Virgilius, concerning which Mr. Ireland says, in his "Records of the New York Stage," he "attracted a crowded and enthusiastic auditor, and the criticisms of the following day pronounced him second only to Cooper. A closer acquaintance with his merits, as displayed in Macbeth, Damon, Hamlet, William Tell, and Coriolanus, soon forced the reluctant acknowledgment that he was the most chaste, finished and classic actor that had ever graced the American stage."

At the end of that season he returned to England, and during the fulfillment of an engagement at the Drury Lane he achieved one of his greatest successes while impersonating Macbeth. In October, 1830, while acting at that theatre, he added "Werner" to his repertory, and his performance of the title role was probably never approached. In 1836, while performing at the Haymarket, he impersonated Melantius, in "The Bridal," his own adaptation of Beaumont's "Maid's Tragedy."

In October, 1837, he assumed the management of Covent Garden, which he retained for two seasons, during which time he revived several of Shakespeare's plays with the original text restored, and an accuracy in detail, as regards scenery, costumes and accessories, never before or since surpassed on any stage. He opened his first season with "A Winter's Tale," acting the character of Leontes, and James R. Anderson that of Florizel. During that season "The Lady of Lyons" was acted for the first time, and on Sept. 27, 1839, the date of the commencement of his second season, "Richelieu" was performed for the first time. Among the most noted of his Shakespearean revivals were "A Winter's Tale," "The Tempest," "Coriolanus" and "Henry V."

Although by these magnificent productions Mr. Macready achieved a great artistic success, they were, pecuniarily, failures. On retiring from Covent Garden he acted at the Haymarket, and during his engagement he appeared in Bulwer Lytton's "Sea Captain." On Dec. 27, 1840, he assumed the management of Drury Lane, which he continued during two seasons. Among his Shakespearean revivals at that house were: "The Merchant of Venice," "As You Like It," "Othello," "King John," "Cymbeline" and "Much Ado About Nothing." Subsequently, when Bulwer Lytton's comedy of "Money" was first produced at the Haymarket, Mr. Macready acted Alfred Evelyn, and for ninety-nine subsequent nights.

In the Fall of 1843 he revisited America and performed brilliant engagements in the principal cities, making his last appearance on the stage of the Park Theatre, Sept. 27, 1844. In October, 1848, he reappeared at the Astor Place Opera House and announced a farewell tour of the United States. He also gave readings at the University of the City of New York, and at the widow of Edmund Simpson, manager of the Park Theatre.

After fulfilling engagements in the principal cities, and being the recipient of a public dinner at New Orleans, La., he returned to New York and was announced to perform "Macbeth" at the Astor Place Opera House under the management of William Niblo and the late James H. Hackett. Upon the occasion of this performance a riot occurred, the origin of which has generally been attributed to the late Edwin Forrest.

It is said that in 1845, while Mr. Forrest was acting "Macbeth" at the Princess Theatre, London, Eng., he received a few blows which were charged upon him by the instigator, and some time after Mr. Forrest openly hissed Mr. Macready while acting Hamlet at Edinburgh, Scotland. Mr. Forrest publishing a justification of himself for so doing in *The London Times*. Previous to Mr. Macready's appearance at the Astor Place Opera House, several articles, said to have been written by Mr. Forrest, and commenting severely upon Mr. Macready and his performances, were published in the daily papers and greatly excited the populace.

We do not, however, believe that Edwin Forrest directly or indirectly counseled or encouraged the riotous proceedings. Rather, injudicious friends and admirers of the eminent American actor created the disturbance, believing that it would meet with his approval, and all complicity that he could have been charged with was that he did not personally interfere to prevent it. We excerpt from Ireland's "Records of the New York Stage" the following account of the riot:

"The performance closed at the commencement of the third act, the lives of Mr. Macready and Mrs. Pope being in danger from the tremendous riot that occurred, incited by parties who appeared determined that the former should never again be heard in a New York theatre. A large number of eminent

citizens, deeply regretting this unwarrantable insult to Mr. Macready, and fancying that the spirit of malice had been sufficiently gratified, strongly urged him to continue his engagement (which he had determined on throwing up), and assured him of their support and protection. Yielding a reluctant acceptance to their invitation, he reappeared on the evening of May 10, 1849, as Macbeth, and the performance passed off with such comparative quiet that he returned his thanks to the audience for their kindness and attention. Outside, however, a different scene was being enacted. An immense concourse of rioters was there assembled, who made such violent attacks upon the building that the military, who had been called out for its protection by the mayor (Woodhull), finally discharged their muskets, by which twenty-two individuals were killed and thirty-six wounded. Mr. Macready, who had been kept in ignorance of these external demonstrations during his performance, found his life in such imminent peril on leaving the theatre, that he was obliged to escape by disguise. This was the last appearance in New York of the eminent tragedian, who, though strongly urged to reappear, wisely declined to further incite an opposition which had led to such horrible and bloody results. Thence, it is said, he softened some of the asperity of Mr. Macready's opponents, and many have lived to regret the part they took in an affair which has left so deep a stain upon the character of the city."



W. C. MACREADY AS SHYLOCK

On his return to England he performed a series of farewell engagements in all the principal cities, terminating at the Haymarket, London, where, in the character of Macbeth, on Feb. 26, 1851, he acted for the last time and took his farewell of the stage and public. After the conclusion of the tragedy, Mr. Macready, dressed in his evening clothes, came before the audience and addressed to them the following farewell words:

"LADIES AND GENTLEMEN—My last theatrical part is played, and in accordance with long-established usage, I appear once more before you. Even if I were wonted to precede for this act of duty, it is one which my own feelings would irresistibly urge upon me, for, as I look back upon my long professional career, I see in it but one continuous record of inducement and support extended to me, cheering me in my onward progress and upholding me in most trying emergencies. I have, therefore, been desirous of offering you my parting acknowledgments for the partial kindness with which my humble efforts have uniformly been received, and for a life made happier by your favor. The distance of five-and-thirty years has not dimmed my recollection of the encouragement which gave fresh impulse to the inexperienced essays of my youth, and stimulated me to perseverance when struggling hard for equality of position with the genius and talent of those artists whose superior excellence I ungrudgingly admitted, admired and honored. The encouragement helped to place me, in respect to privileges and emolument, on a footing with my distinguished competitors. With the growth of time your favor seemed to grow, and undisturbed in my hold in your opinion, from year to year I found friends more closely and thickly clustering round me. All I can advance to testify how justly I have appreciated the patronage thus liberally awarded me is the devotion throughout those years of my best energies to your service. My ambition to establish a theatre, in regard to decorum and taste, worthy of our country, and to leave in the plays of our divine Shakespeare fitly illustrated, was frustrated by those whose duty it was, in virtue of the trust committed to them, to themselves to have undertaken the task. But some good seed has yet been sown, and in the real and creditable productions of certain of our present managers we have assurance that the corrupt editions and unseemly presentations of past days will never be restored, but that the purity of the great poet's text will henceforward be held on our English stage in the reverence it ever should command. I have little more to say. By some, the relation of an actor to his audience is considered slight and transient. I do not feel it so. The repeated manifestations, under circumstances personally affecting me, of your favorable sentiments toward me, will live with life among my most grateful memories, and because I would not willingly abate one jot in your esteem, I retire with

the belief of yet unfulfilled powers, rather than linger on the scene to set in contrast the feeble style of age with the most vigorous exertions of my better years. Words—at least such as I can command—are ineffectual to convey my thanks. In offering them, you will believe that I feel far more than I give utterance to. With sentiments of the deepest gratitude I take my leave, bidding you, ladies and gentlemen, in my professional capacity, with regret and most respectfully, farewell."

Mr. Macready had acquired a handsome fortune as the fruits of his professional industry, which he enjoyed during his twenty-two years of retirement. His high position had been attained by severe study and practice, as he had many natural defects to overcome and many mannerisms which he was unable to completely eradicate. There was a hesitancy in his manner of speaking, for which he had been much ridiculed, yet the decided histrionic ability which he possessed more than outweighed all minor defects. He suffered greatly from nervousness, and to find an actor during the performance occupying any other position than the one that had been assigned him at the rehearsal would completely upset him. This failing, becoming known to the dramatic profession, gave rise to a great number of practical jokes which various members of stock companies perpetrated on Mr. Macready in retaliation for his imperious, overbearing manner while conducting rehearsals. An account of some of which may be found below.

ANECDOTES OF MACREADY.

Mr. Macready was in the habit of making much of which he called his "telling points." Some of our readers may perhaps remember with what grandiloquence he was wont to deliver those passages in his plays which he relied upon as sure to bring down the plaudits of the house, and how it irritated him when any actor failed to obey his instructions in regard to the accessories of look, gesture, by-play and general make-up. On one occasion, while performing before a crowded audience at the old Park Theatre, one of his company had come in for so many of his vials of wrath, owing to lapses in this

St. Vitus, and George vanished amid a roar of laughter and applause such as has rarely been heard within the walls of a theatre.

"Once upon a time," when Macready was starting it through the country, he was recommended to beware of a certain other tragedian, who, it was said, was in the habit of going crazy at certain portions of the plays he was engaged in. "But, but, but," asked the actor, who was nervous to a degree, "why, why do they permit such a dangerous character to go upon the boards at all?" Being personally interested, as the individual in question was to play seconds to him, he thought he had a right to ask. "Well," said his informant, gravely, "the fact is, he is the only man in his line that's around, and, our people being high pressure, it adds to the interest if there's a spice of danger." "Good gad!" ejaculated the tragedian, as he hurried off to dress. The performance proceeded. Mr. M. watched nervously for the dangerous man, who entered duly appeared at the proper time. Certainly, none could have been milder in manner and appearance. Everything went admirably until the closing scene, when at the words "Turn, heliobound, turn!" pronounced in terrific tones by Macduff, on entering for his final effort, Macbeth saw there a countenance apparently inflamed by passion. "Of all men else I have avoided thee," retorted the latter, anxiously getting near to the wing with one eye peeled for his antagonist, whose glance was fixed upon Macbeth with what he took to be the fierce stare of insanity. "I have no words—my voice is in my sword—thou bloodier villain than terms give thee out!" retorted Macduff, with something like a tremor in his tone. Then, as Macready gathered himself for the purpose of knocking his vis-a-vis down, exclaimed *alto voce*:—"Look out, Mac, or if you raise that thing, by heaven I'll cleave you to the middle!" Their blades crossed, but only two blows were exchanged when the sword of the great man broke, and William, without waiting, turned and bounded off as nimbly as a ballet-master, followed hotly by Macduff. The other had the great one arrested; which led to an *ecartouement*, when it appeared that some way that morning had told the same story of both of them. Mr. Macready died April 29, 1873, at his home in Weston-Super-Mare, Eng. Although it might be said he died from old age, the immediate cause of his death was a disease of the brain.

Miss Clipper's Anecdotes, Personalities and Comments, CONCERNING STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRO.

Another musical director story was gathered in recently by Eugene Keelcey Allen, while on his rounds among advertisers and professional friends. It was told on a certain Broadway theatre orchestra leader who, like most of his calling, had taken a try at opera composition—comic opera.

For two years he had tried in vain to find a producer for the musical work so dear to his heart and ambition. Finally the proprietor of the theatre at which he had been employed for several years said to him:

"Johann, you've served us well for some years, and you ought to be rewarded. I'm going to do something for you—produce your comic opera. I've made considerable money this season, and I'm willing to put two thousand into the production, if you think it can be done for that."

While the sum was a small one comparatively, the director-composer set to work, and in a short time the opening night arrived. The members of the orchestra had worked enthusiastically for their friend, and this he realized and appreciated. As an expression of this feeling he addressed them in the little room beneath the stage just before their entrance.

"Boys," he said, with emotion in his voice, "I'm grateful for the way you've worked to make my opera a success, and if that result depended on you entirely, I'm sure it will be. But we've yet got to see how the public will take it. If it is successful I'm going to give you a big supper at my house after the show to-night."

Sad to relate, as the opera progressed through its different scenes and acts, it became more and more certain that it had failed to score a hit, and when the final curtain went down all were convinced of a dire failure. The director, with few words to his sympathizing friends in the orchestra, departed for his home, a disappointed composer—with of course no thought of the supper he had been going to give. He and his family retired almost immediately, but a little later, about one o'clock, he was roused by a ring at the door bell. Living on the first floor of the apartment house, he could look out of his window at the entrance of the place, which at this time he did. Calling out to know who was there, he was surprised to hear the voice of one of his men.

"It's me, the trombone—it's me, Krauss," was the answer that came out of the darkness.

"Well, what is it—what do you want?" asked the director.

"Vy, I came to your supper," explained the trombone.

"There isn't going to be any supper," was the director's reply. "I thought you understood that. The play was a failure."

"Vell, I liked it," was the trombone's reply.

For the first time in fifteen years Maggie Fielding, the famous character actress—noted for her portrayal of the Irish character—Scotch though she is—is playing a straight part in Charles Klein's latest play, "The Next of Kin," now running at the Hudson Theatre.

Another interesting fact given out by Lee Kugel is that Wallace Eddinger, who is an important principal in Klein's new play, was Little Lord Fauntleroy in the play of that name some years ago, while the part of "the bootblack" was taken at that time by Charles Klein, the now famous author. Truly, when getting into this business, one never can tell where one will bring up.

A story is told of Maggie Cline, the clever-

est of her kind. She was traveling in a Pullman from Pittsburg to New York. Among the passengers was a bridal couple who made no effort to hide the fact that the important ceremony had recently taken place. As they had the section opposite to the "Irish Queen," she could not fail to hear considerable of the conversation, which at first was amusing because of the apparent situation. But it began to pall later when the "lovely-dovey" talk was kept up to the standard of sickish foolishness.

After the inmates of the car had been bestowed safely in their berths by the porter, some of those near the newly married pair were unable to get to sleep because of the incessant chatter in the berth of the pair, the bride doing most of the talking, as the groom was apparently almost asleep. Finally she repeated several times to the groom, "You say that you love me, and if that's so kiss me, then I'll go to sleep."

Apparently not receiving the desired kiss, she again made the request, this time more loudly. Miss Cline, who was tired out and wanted some sleep, finally got out of patience, and, parting the curtains of her berth, called out in a "Throw 'Em Down McClusky" voice:

"For Heaven's sake kiss her, then we'll all go to sleep!"

One of Miss Cline's countrywomen came over here and married a laborer, who in the course of time became a wealthy contractor. This worthy woman, notwithstanding the advantages she might have had through her husband's money, failed to take on much of the polish sometimes acquired by those in her station.

The wife of an architect friend of the Irishwoman's husband gave a luncheon at which, out of deference to a business deal between the men, she had been invited. As none of her own friends were present, she felt somewhat ill at ease, for the ladies were discoursing on subjects which were entirely foreign to her. Finally the subject of heredity came up, and some of the guests were proudly proclaiming their descent, telling the names of the forefathers from whom they had sprung—Mrs. O'Brien listening the while.

"By the way, Mrs. O'Brien," said the hostess, who had been boasting of her own noble ancestry, "I suppose you well know from whom the O'Briens sprang?"

"The O'Briens never sprang from anybody," declared the Irishwoman, with fire in her eye, "the O'Briens always sprang at 'em!"

Remarking on really reprehensible ignorance of the drama, Miss Maude Adams once told of a young woman's display of such lack of knowledge. The dear young thing had joined a Shakespeare reading club, and had just begun the study of one of the great writer's best known works, the one supposed to be known by everybody above at least fifteen years of age.

Speaking of the club to a friend of Miss Adams, the young woman gushingly exclaimed:

"Do you know, I can scarcely wait until the next club meeting. You see, we're studying 'Romeo and Juliet,' and I'm just wild to know how it turns out!"

A story which the late Clyde Fitch liked to tell concerned a young would-be playwright who, after many attempts to gain the ear of Richard Mansfield, finally accomplished the desired result.

The famous actor gave the play a half hour of his limited time in looking over the manuscript. Finally he handed it back to the young man with a negative shake of his head, at the same time making a few curt criticisms for which the beginner should have been grateful instead of annoyed.

"I don't think you're very flattering, Mr. Mansfield," said the author; "you've made very short work of a play that's cost me a full year's hard labor."

"My dear boy," replied the actor, with his Mansfieldian touch of sarcasm, "most good judges would have made it about ten."

Frank Daniels, "the funniest man on the musical stage," now having fun with his audiences at the Daly Theatre, in "The Belle of Brittany," always keeps his eye open for the humor of the streets as he takes his walks abroad.

During one of his strolls he saw an old darkey laughing boisterously at something which did not appear to merit the intense amusement displayed by the darkey. He was watching an iceman sliding his merchandise through an opening in the sidewalk.

"Hello," said the comedian, "I can't see anything very funny in a man's sliding ice into the basement of a saloon. What do you find to laugh at?"

"You'd laugh too, Boss, ef yo' knew jes' how 'tis," exclaimed the old man. "You see, it's dis-a-way—dat yer man's new on his job, an' 'stid o' puttin' de ice down de cellar chute, he's a slidin' it into de sewer!"

"Why don't you tell him of his mistake?" asked Daniels.

"Ef I did," replied the old man, "I wouldn't have anything mo' to laugh at."

"SAL, THE CIRCUS GAL." The roster of this play includes: John O. Hewitt, Louis Hartman, J. Angus Gustam, Harry Hammel, John L. Flatow, Walter Hartley, Thomas Bell, Lella E. Davis, Margaret Meredith, Wm. Rosco, the Donzetta Troupe, Florence Wilson, Marie Delvan, Press Wicks, Feld, Laura Murphy and Vivian Prescott. Lewis Donzetta is manager; Louis Hartman, stage director; Charles Cheney, master mechanic; L. Bauman, master of properties; Wm. Nulty, electrician.

Red, Weak, Weary, Watery Eyes, Find Reliable Relief in Murine Eye Remedy. Compounded by Experienced Physicians. Conforms to Pure Food and Drug Laws. Doesn't Smart—Soothes Eye Pains. Try Murine for Your Eyes. Ask Your Druggist.

THEODORE MORSE'S REAL, RIOTOUS, RED HOT SONG HITS FOR 1910

HE'S A COLLEGE BOY

JACK MAHONEY'S WORDS
THEODORE MORSE'S MUSIC

The song that's setting 'em crazy. Makes everyone in the audience "One of the boys"

Read the Chorus, and send for it NOW

He's a college boy,
With his college walk and his college talk,
He comes home to tell
That he's learned his college yell: Rah! Rah!
Rah!

Girls shout for joy,
Life to him is like a toy,
Tho' he sets the pace that kills,
Father has to pay the bills
Because he is a college boy.
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JUST A LITTLE RING FROM YOU

AT MCGREGOR'S SCOTCH HIGH BALL

One of those "Flinging" Ditties. Can be Used "Double," and Makes a Great Song and Dance. New and a Novelty

Sure Fire Comedy Scotch Song. Full of Laughs and Bag-Pipes

OUR "KID" HIT,
"BOOBY"

OUR "SPOT LIGHT" HIT,
"Geel! But It's Tough To Be Broke"

OUR "BALLAD" HIT,
"My World Is a Dream of You"

OUR "INDIAN" HIT,
"BLUE FEATHER"

"MOLLY LEE" is still one of the biggest hits, and so is "ON A MONKEY HONEYMOON"

THEODORE MORSE MUSIC CO., 1367 Broadway, New York One Flight Up
Corner 37th Street

GABALOGUE.

BELLEVILLE, Ill., Dec. 26.

"DEAR BUNCH:
"The holidays are over and the next big event will be THE CLIPPER'S Fifty-seventh Anniversary. Number, and from the past big numbers, if we judge from them, one can safely say it will be a beauty.

"Did not get home to spend Christmas as I had planned, but had a lovely Christmas dinner with Mrs. Engelson, the manager of the Opera House, in Mt. Vernon, Ill., also Pans, Ill.

"What a time I had when matinee time came as turkey and 'Straight Fronts' will not agree. Mrs. Engelson told me a funny argument that took place during our act one night last week. Two gentlemen were arguing whether I was a man or woman; one of them finally was quite sure that I was a man and tried to convince the other. After a short time he says: 'Nope, your mistaken, that's a woman or a d— fool,' and after I had pulled my wig he said, he knew it all the time.

"A dandy week in Paducah, Ky., last week. Such a nice bunch. The last performance is hurried by the stage crew and was to be the one that gets sore. And the audience like it immensely. We commenced our act with a complete parlor setting and finished with one lone table, and I don't suppose we would have had that only we were sitting on it. Been busy fixing New Year souvenirs.

"Mr. Desberger is remodeling his house in Paducah, putting in new seats, etc., so he will have more room as he is sure jamming them in.

"De Mora and Graceta are on the W. V. Association time. I worked for Frank twice when he ran a vaudeville house. The last bill that I worked on in Mr. De Mora's house there was Del-A-Phone, who is now on the Pantage time. Lottie West Symonds, 'The Irish Countess,' who is playing the Biddy, in 'McFadden's Flats,' and the Seymour Sisters, who are at their home in Philadelphia: the Bijou Comedy Trio, who are with a burlesque show, and Mile. Brachard and company. I have lost track of the Mile. Brachard, but wherever she is she is doing well, for she always does.

"Friends, I thank you for all the remembrances, and I assure you that I appreciated them, and to thank you I will use Eva Tanguay's words: 'God Love You.'

"LEON FINCH, 'The Boy with a Smile.'"

AMATEUR ACTORS' LEAGUE OPENS BRANCH OFFICES.

In order to enlarge the scope of the Amateur Actors' League of America, two branch offices have been opened. The Western office is located at 715 East Jordan Street, Mt. Vernon, Ill., with Allan Waters as manager; the Southern office at 101 Davis Street, South Jacksonville, Fla., with W. J. Stanton as district manager.

That the league is filling a long felt want can be attested to by amateurs and managers throughout the country. Primarily its object is to place amateurs in reliable companies. Many a talented amateur falls to secure an engagement simply by being ignorant of the most elementary theatrical facts, yet there are hundreds of managers who would gladly engage these talented amateurs if they could make connections with them.

The qualifications of each member are carefully tabulated and all the members listed geographically. Thus managers in all parts of the country can be quickly supplied with amateurs to fill any part. In this connection, an Emergency Bureau is maintained, enabling a manager to secure an amateur for a night or two, should any of his cast be taken ill, without paying large railroad fares or closing his show.

In order to train the members to qualify them for professional work, frequent performances are given in all parts of the country, and small road companies, under the direction of manager members of the league are constantly being sent out. Such a company is now rehearsing at New Castle, Ind., under the direction of Roy Walling Jones, and will open at Seymour, Ind., with "The Pay Streak," a Western drama.

BILLIE BURKE IN "MRS. DOT."

Charles Frohman announces Thursday, Jan. 20, as the date for Miss Billie Burke's initial bow in W. Somerset Maugham's comedy, "Mrs. Dot." The play will have its first performance outside of New York. Frederick Kerr, the English actor who visited America some years ago as leading man for Lily Langtry, has been engaged by Charles Frohman as a member of Miss Burke's company. Mr. Kerr sailed for New York on the Adriatic last Wednesday.

RALPH LONG APPOINTED MANAGER OF MAXINE ELLIOTT THEATRE.

Ralph Long, for several years treasurer of various Shubert theatres, has been appointed business manager of the Maxine Elliott Theatre, New York.

Mr. Long is now the youngest theatre manager in New York City, and has the best wishes of his many theatrical and newspaper friends. Mack Hilliard will be treasurer of the Lew Fields' Herald Square Theatre.

Eyes Exposed to Artificial Light Become Red, Weak, Weary, Inflamed and Irritated. Murine Eye Tonic Soothes and Quickly Relieves.

MRS. SIDNEY DREW SEEKS INJUNCTION AGAINST SHUBERTS.

Mrs. Sidney Drew, whose pen name is George Cameron, made application last week before Justice McCall, in Special Term of the Supreme Court of New York, for an injunction restraining the Shuberts from producing "Billy," of which she is the author, on the ground that there had been a cutting down of the characters in the play, which, she claimed, spoiled it.

GRAND OPERA IN ENGLISH.

On account of the increased demand for grand opera in English, Milton and Sargent Aborn have perfected arrangements to present their companies in Boston, Brooklyn, Newark, Philadelphia, Baltimore, Buffalo, Detroit, Milwaukee, St. Louis and Chicago. Four organizations will play extended engagements in all of those cities. The Messrs. Aborn will add "Madam Butterfly," "La Boheme," and "Tosca" to their repertory.

PITTSBURG'S OPERA HOUSE.

Smoky City to Have Grand Opera for Masses.

Numerous conferences have been held in Pittsburgh, Pa., recently, by wealthy citizens interested in giving grand opera to the music loving public of that city at popular prices. The new opera house will be located in the fashionable Bellefield district, and will be on the style of the new Boston Opera House. Edwin Westby, a representative of the Board of Directors of the Metropolitan and the Boston opera houses, has been advising Pittsburgh how the people of this city may have opera for the entire season at popular prices. Mr. Westby declares positively that sufficient money has been subscribed in Pittsburgh to assure grand opera permanently for that city by next season.

"THE ARCADIAN" OPENS IN PHILADELPHIA.

"The Arcadians," Chas. Frohman's newest production, had its first American presentation at the Forrest Theatre, Philadelphia, on Dec. 28, and scored a pronounced hit. The show is of fantastic order, and has been most magnificently mounted and costumed. It is in three acts, with book by Mark Ambient and A. M. Thompson, lyrics by Arthur Wimperis, and music by Lionel Monckton. Prominent in the cast, who scored big successes, are Frank Moulan, Ethel Cadman, a newcomer; Julia Sanderson and Connie Ediss.

Historically the Arcadians lived in a mountain-surrounded country in the heart of Greece. The play begins when into this delightful country dropped James Smith, a prosaic London restaurant keeper, with a passion for aeroplanes and a complete ignorance of Greek poetry. The charming shepherdesses appeal to him at once, and, despite his strange attire, to wit, a business suit and mutton chop whiskers, the Arcadian ladies are charmed. In explaining his unintended arrival he tells a very natural society fib. But untruth is one of the things which the Arcadians cannot tolerate, and are immediately aware of.

Consequently they fall upon Smith, indignantly crying "Away with him to the well of truth!" The well happens to be nearby and James is popped in. He emerges presently, a wholly truthful man, minus his business suit and whiskers. He is then dressed in the simple Grecian fashion of the country and is christened Simplicitas. What the Arcadians have learned from Simplicitas Smith about London makes them undertake a pilgrimage there with the idea of establishing truth in England. Their arrival in London causes a sensation. It also causes complications for Mrs. Smith, who does not recognize her husband, whiskers and all, dressed as an Arcadian. Mrs. Smith is fascinated by one of her husband's new gentleman friends, and this error of hers helps Smith to square himself at home, when he finally falls back into his old habits of preparation and becomes James Smith again.

MARIE FITZ GERALD, PLAYWRIGHT.

Newspaper Row is interested in the fact that Marie F. Fitz Gerald will have her first play, entitled "Woman and Why," presented by Cora Fayton's Stock Co., at the Lee Avenue Theatre, Brooklyn, week of Jan. 24, when they will have the right to add the title "dramatist" to her list of the justly earned newspaper-woman, press agent and booking agent. Miss Fitz Gerald will be a full fledged playwright.

When questioned as to how she felt relative to having her show being presented in Brooklyn, Miss Fitz Gerald said: "It makes me very happy, because it is such a good sign. At my success comes to me via Brooklyn. I learned newspaper work there, I first became a press agent with the Spooner Stock Co., Manhattan Beach is a part of Brooklyn, and I was booking agent there, as well as at Bergen Beach, prior to my being connected with the Williams circuit. Naturally, when all my good luck falls from that borough, I cannot other than say that, verily, this speaks well for the future of 'Woman and Why,' when it sees the light of day in Brooklyn. Cora Fayton has said that he will spare no expense to make this play a success, while Lee Sterett, who is stage director, is working with me on stage business, as I do not claim to know everything. I am overjoyed at the prospect of having my play on the boards. You don't know what it means. Why, it is like finding gold to run across a manager to present a play. Why, the simplest part of the play is to write it. The most difficult is to have it produced."

SHOW PROPERTY TO BE SOLD.

All the property of the Devil's Auction Company, which was seized at Parkersburg, W. Va., several weeks ago on attachment proceedings, will be sold Jan. 8. Members of the company had the property seized on account of non-payment of salaries. The property consists of a special baggage car, 60 feet in length, scenery, costumes, electrical apparatus and a live donkey.

CHUTES OPENS

New Class A Structure in 'Frisco.

The New Chutes Theatre in San Francisco, Cal., a handsome Class A structure, with a capacity of 1,600, opened Dec. 31, with vaudeville. It is the fifth theatre in 'Frisco to be dedicated in the year just closing—the other four being the Orpheum, Savoy, California and the Portola.

On New Year's Eve, at 7 o'clock, the pleasure grounds of the Chutes were thrown open again, rehabilitated with many new features.

In the new Chutes theatre it is purposed to give high class vaudeville entertainments, with a matinee every day and two performances at night and on Sundays and holidays. "Amateur nights," for which the old Chutes was famous, will be revived Thursday evenings. Admission to the gallery of the theatre will be free.

Another most interesting feature, and one which has not been installed in 'Frisco since the famous days of Woodward's Gardens, will be an aquarium. Sam Wells, deputy State fish and game warden, will be in charge, and thirty electrically illuminated tanks have been installed. The building for the aquarium contains a beautiful maze of grottoes.

The new free zoo will present animals from all parts of the world.

The opening vaudeville bill includes: Otto Fischel's Alpine Yodlers, Fisher and Burkhardt, Three Lucifers, Crenony, Silvern and Emerle, Hirschhoff's Russian singers and dancers, and the biograph.

McKEE RANKIN LOSES.

Falls to Enjoin Nance O'Neil.

Justice Blackmar, in Special Term of the Supreme Court, Brooklyn, on Dec. 30 denied the application of McKee Rankin for a temporary injunction restraining Nance O'Neil from appearing in David Belasco's production of "The Lily."

Mr. Rankin contended that Miss O'Neil's contract with David Belasco was in violation of the one she made with him (Rankin) that extended from Feb. 20, 1904, to Feb. 20, 1914. Counsel for Miss O'Neil contended that Mr. Rankin had no claim on her exclusive management.

Justice Blackmar in refusing to grant a temporary injunction, said that the judge trying the merits of the case was the one to decide whether the contract was legal and binding. He also refused to fix any date for the trial of the case.

CHINESE THEATRE CLOSED.

The Chinese Theatre, at 5 Doyers Street, in New York City, is closed. The assassination of Ah Hong, its leading actor, was responsible for the closing.

Ah Hong was killed last week in the hallway of 10 Chatham Square, and as he was leading actor at the Chinese Theatre, as well as its manager, the house suspended operations for the time being.

The police arrested Clara Quan and Lee Jung, of the company at the theatre. It is the general belief, however, that the war of the fangs was responsible for the killing.

BURTON HOLMES' NEW TRAVELOGUES.

It is a far cry from the Indian Ocean to the Arctic, yet Burton Holmes has chosen Ceylon and Norway as the extremes for the personally conducted tour in lecture form, upon which he intends this winter to conduct his audiences. Beginning with Ceylon—a subject absolutely new in Mr. Holmes' repertory—he will go by way of Egypt and Sicily, and thence to Naples and the delightful region thereabout, to Norway, the land of the Midnight sun.

In this series "Ceylon" is new and "Sicily" equally so, both beautiful scenically and intensely interesting as a study of a contrasting people. Colored lantern slides and motion pictures will add interest to the entertainment.

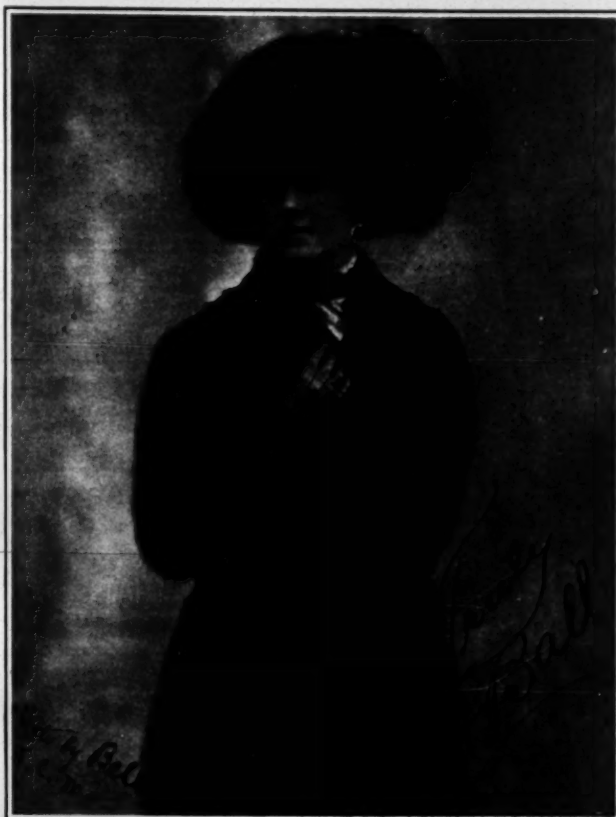
Mr. Holmes will personally deliver the series to begin at Carnegie Hall, New York, on Sunday evening, Jan. 10, at 8.30, and at the Lyceum Theatre Monday and Tuesday afternoons, Jan. 17 and 18, at 3 o'clock.

NEW PLAY FOR FRANK LALOR.

"The Echo," which the Cornell students presented with such success, is to be brought out in February as a musical comedy. Frank Lalor, now starring in "The Candy Shop," will have a leading part. The company will be a large one, including a number of prominent musical comedy people.

JOHN SLAVIN SIGNS WITH WILLIAMS.

John Slavin is coming from the legitimate stage to vaudeville, for a brief dip therein, and under Percy G. Williams' direction he will take the plunge in a one act musical comedy, beginning Jan. 24, at the Colonial, and then looping around the Williams circuit.



DOT BALL

Made her first appearance on the stage at the age of five years, and has worked in all branches of the show business, circus included. She has been with the W. H. Ball Shows for the last five years, but is no longer connected with that show in any way, and is going into vaudeville the first of the new year. She is a singing and dancing soubrette.

LEE'S "LIFE OF THE WORLD."

Henry Lee's "Life of the World" is reported as a resplendent with picturesque people. As the title implies, it is the story of the world in action and repose, beautifully told in animated photography and delightfully embellished by Henry Lee's talent and magnetic personality.

Mr. Lee's "The Life of the World" is a spectacular and dramatic array of the great on earth—great men, great events, great works of art, great architecture, as it teaches, amuses, diverts and appeals to all kinds of people.

Thus Mr. Lee takes his audience around the world with him, utilizing his great gifts of dramatic expression and versatility. This entertainment will be shown at the New York Theatre, Sunday night, Jan. 16.

CARIBOU BILL EN ROUTE.

Caribou Bill, on a \$10,000 wager, has agreed to drive his dog team around the world. Leaving Nome Oct. 27, 1908, he must eat his Christmas dinner in Nome in 1912. He must also spend eight months of this time at exhibitions. Another condition is that he must earn his way, having left Nome broke. Caribou Bill is the champion dog musher of the world, having covered 56,000 miles with his dog teams in the government mail service in twelve years. The outfit is at present in Montana, and expects to arrive in Chicago, Feb. 1, and in New York about March 1.

CLAXTON WILSTACH WITH SOTHERN AND MARLOWE.

Claxton Wilstach has been engaged to manage the tour of E. H. Sothern and Julia Marlowe. Samuel Friedman will continue in advance.

NOTICE.

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Out..... \$65.00
Double Column..... \$10.00
Single Column..... \$5.00

ANDREW DELTORELLI.

Little Andrew Deltorelli, of the Three Famous Deltorellis, called the smallest clown in the business, has been re-engaged for the third season with the Ringling Bros. World's Greatest Shows.

CLINTON AND HIGGINS.

This new act, which scored a fine success recently at several New York theatres, is featuring Theodore Morse's "College Boy" song.

Fifty Dollars' Worth of Parodies for 25 Cents

By JACK MAHONEY

This booklet contains parodies on all the popular songs, including melody of national airs, recitations, etc. The parodies, jokes, etc., contained in this book is the material that Jack Mahoney has recently written for all the leading comedians of the stage, and his parodies are sung by such stars as Eddie Foy, Nat Wills, Lew Hawkins, etc., etc. Price 25 cents. FOR SALE BY JACK MAHONEY, care of Theodore Morse Music Co., 1367 Broadway, N. Y.

NEW YORK THEATRES.

THE NEW THEATRE

This week: Drama—"Don" and "The Nigger." Opera—"Pagliacci and Pantomime."—Histoires d'un Pierrot and "Don Pasquale" and Pantomime, and "Histoires d'un Pierrot." Seats for two weeks in advance reserved by mail, telephone or telegraph for ANY performance. Drama, \$2 to \$60. Opera \$5 to \$1.

HIPPODROME

Daily Mats. 2. Best Seats, \$1. Evs. 8. 25c. \$1.50.
A Trip to Japan of Jewels Inside the 10 New Circus Acts

CASINO

Whitney Opera Co. The Chocolate Soldier

DALY'S

FRANK DANIELS, The Belle of Brittany
Next MARGUERITE CLARK with William Norris
Week in THE KING OF CALIFORNIA.

LYRIC

CLYDE FITCH'S
LAST PLAY The City

FORBES-ROBERTSON

Maxine Elliott's
THE PASSING OF THE THIRD FLOOR BACK

HACKETT

DUSTIN FARNUM
CAMEO KIRBY
The Ideal Christmas Play

BROADWAY

THE JOLLY BACHELORS
With NORA HAYES.

COMEDY

LAURENCE IRVING
THE AFFINITY MABEL HACKNEY
(THE INCEPUS)

WEST END

BIJOU
Cyril Scott, in The Lottery Man

LYCEUM

CHARLES FROHMAN
MARIE TEMPEST
and the LONDON COMEDY THEATRE COMPANY
in W. Somerset Maugham's Comedy
PENELOPE

THE LILY

DAVID BELASCO PRESENTS
THE LILY
with Distinguished All Star Cast

BELASCO

DAVID BELASCO Presents
The Merry Comedy in 3 Acts
Is Matrimony a Failure?
By LEO DIETRICHSTEIN.

NEW AMSTERDAM

KLAW & ERLANGER present the incomparable
ADELINE GENE
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THE FORTUNE HUNTER
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Greater New York Circuit
COLONIAL ALHAMBRA
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BRONX NOVELTY

FRENCH OPERA A BIG SUCCESS IN NEW ORLEANS.

New Orleans French Grand Opera Co. is enjoying extraordinary success this season, playing to capacity business all the time. Critics declare the performances equal to those of New York. Edmund Gerson has made a great reputation for himself as manager of the French Opera House there, and many of the most wealthy opera subscribers have asked him to retain the management for 1910 and 1911. Owing to the fact that Mr. Gerson has important interest in Bessie Kraloff's Great Luna Park in Brooklyn, he has asked the opera stockholders to give him one month's time to consider their offer.

ALLIE VIVIAN is featuring the song, "Molly Lee," with great success. The song is published by the Theo. Morse Music Co.

OUR CHICAGO LETTER

FROM OUR OWN CORRESPONDENT.

Western Bureau of the New York Clipper, 505 Ashland Block, Randolph and Clark Streets.

JAN. 1, 1910.
Chicago broke the record in the matter of openings of new plays in this city last week, between Christmas Eve and Monday night there being nine for the unfortunate critic to attend. This week lets us down easier. The New Year will offer in the Loop District, James T. Powers, in "Havana" at the Garrick; Marie Dressler, in "The Nigger" at the great Northern, and the usual changes at those houses which shift weekly. Nearly every theatre in the city was sold out completely New Year's Eve, and it was a time of festivity for those before and behind the curtain.

ILLINOIS (W. J. Davis, mgr.)—G. P. Huntley, in "Kitty Grey," made a hit when he opened last Sunday, and the place was well liked. They remain with us another week. "Seven Days" Jan. 9.
POWERS (H. J. Powers mgr.)—"Arsene Lupin" has been voted one of the greatest detective plays ever seen in this city, and the houses have been splendid this week, with the advance better than for a long time. It will remain four weeks. The company has also come in for much commendation. Rose Stahl is announced for an early visit in the old favorite, "The Circus Lady."

GARRICK (H. C. Duce, mgr.)—Blanche Bates has played to fine business during her two weeks, in "The Fighting Hope." James T. Powers, in "Havana," with a company which includes Ethel Decker, Ernest Lamb, Percy Ames, Charles Prince, H. Harold Vizard, Suzanne Willis, Joseph Phillips, Will Phillips and many others.

COLONIAL (G. W. Lederer, mgr.)—Anna Held has been received with the usual demonstrations which greet this clever little woman, and "Miss Innocence" has been voted a fine vehicle for her. Florenz Ziegfeld Jr. and Charles Bigelow had a difference of opinion regarding some matters of the stage, the other evening, with the result that Wad Powers is now playing Bigelow's part, and the latter is in New York.

STUDENKIN (E. J. Sullivan, mgr.)—H. B. Warner and his new starring vehicle, "Alias Jimmy Valentine," a three act high class thriller, dramatized by Paul Armstrong from O. Henry's "A Retrieved Reformation," have

Home" 2, with Marie Nelson back in the cast after her illness.
ACADEMY (W. Roche, mgr.)—"The Outlaw's Christmas" this week, with daily matinees, has netted the George Kilit Players a good return. "No Mother to Guide Her" 2. "The King of the Opioid Ring" 9.
CUTTERS (Abe Jacobs, mgr.)—"The Montana Limited" is always welcome here, and proved a good money winner this week. "Only a Shop Girl" 2.

MALIBERT (H. B. Glover, mgr.)—Bill week of 3 includes: Minnie Dupree and company, St. James Collegians, Musical Cutties, Frank Fogarty, Kalmer and Brown, Amy Butler and Boys, Connelly and Weinrich, Tony Wilson and Heloise, Amoros Sisters, Cavana, the Goulds and the Kinsdrome.
AMERICAN (W. T. Grover, mgr.)—Bill week of 3 includes: Fred Niblo, Sidney Drew, Ralph Johnstone, McWatters and Trison, Kara, Mr. and Mrs. Clarke and others, with the Ameriscope.

HAYMARKET (W. F. Newkirk, mgr.)—The bill for week of 3 includes: Cressy and Hayne, Lavine-Cameron Trio, Arlington Four, Dixon Bros., Girard and Gardner, Martini and Maximilian, Fiddler and Shelton, and the Kinsdrome.

STAR (T. J. Carmody, mgr.)—Bill week of 3 includes: Warren and Blanchard, George L. Wade and company, the McGrady, Danah Troupe, Shiloh and Elders, Kendall and Co. Troland and motion pictures.

BIJOU (W. Roche, mgr.)—"The Girl Detective" has had one returns this week. "Wanted by the Police" 2, "The Brand of a Thief" 9.

CALUMET (J. T. Connors, mgr.)—Barney Gilmore and "Monte Cristo" divided good returns this week. "The Blue Mouse" 25, "Via Wireless" 6-8, "The Eye Witness" 9-12.

EVANS (S. J. Evans, mgr.)—"The Madrigal Girls" has had a big week here, and the performance had a tremendous hit, as it deserved to. Rose Hill 2, with Jack Johnson as an added feature. The Gay Masqueraders 9.

LOLLO (J. A. Fennessey, mgr.)—"The Talk of the Town" has played to the usual big business this week. The Dreamland Burlesquers



MISS GRANT AND CATLIN.

made a tremendous success, and the well liked star will remain indefinitely. The play closely follows the idea of the story, and the situations are cumulatively built, so that the final is one of the most intensely interesting ever seen here, and the audiences have been raised to the highest pitch of excitement. The piece is handsomely staged, as are all the company. George Tyler lends his aid, and the company is in a fine one in every respect.

AUDITORIUM (M. Adams, mgr.)—"Little Nemo" closes its engagement to-night, and the big house will be dark for a week until the Boston Opera Co. comes 9, for two weeks, in repertory.

CHICAGO (G. A. Kingsbury, mgr.)—"Madame X" continues to fine business, and will doubtless remain with us another month or so.
McVicker's (G. C. Warren, mgr.)—"Paid in Full" is well liked here, and the audiences have been very gratifying to the management.

"In Old Kentucky" 9, for a fortnight.
GRAND (H. Askin, mgr.)—"The Fourth Estate," with a 150 cast, led by a strike last Sunday, and is liable to have a long run. The great scenes have been finely written up by the press, and the public is showing its appreciation of the merits of the play through the box office reading.

ZIEGLER (W. K. Ziegfeld, mgr.)—Emil Beria and the Vienne Opera Co., in "Der Maefallen Haendler," are playing to fine business, and will continue indefinitely. The fifth performance was given Dec. 29, at which handsome photos, autographed, of Mr. Beria and Louise Barthel, the clever comedienne, were distributed in the capacity audience.

OLYMPIC (S. Lederer, mgr.)—"The Fortune Hunter," with Thomas Ross featured, has met with decided approval, and looks like a winner for some time to come. The cast and the play have both received approbation from the critics, and the public is backing them up.

GREY NORTHERN (F. C. Eberts, mgr.)—Eddie Foy finished his three weeks of collecting to-night. Marie Dressler, in "The Nigger" comes to-morrow for a run, and the somewhat large comedienne will be given a hearty welcome.

GLOBE (J. H. Brown, mgr.)—"The Newlyweds" has another week here. "St. Elmo" 9, for three weeks.
CROW'S (Carruthers & Rickson, mgrs.)—"Honeymoon Trail," with Mort Sinner's fine cast, including Bert Baker, Louis Kelso, Carl George, Arline Holing and others, has made a hit this week, and business was big.

THREE WEEKS 2, "The Winding Miss" 9.
NATIONAL (E. Clifford, mgr.)—"A Knight for a Day" has proven a good bill here. "Honeymoon Trail" 2, "Three Weeks" 9.

PRINCESS (W. Singer, mgr.)—"The Goddess of Liberty" has but another fortnight to remain with us. "The Belle of Bald Head Row" is the next musical piece to enter.

CURT (J. J. Herrmann, mgr.)—"The Kluge Girl" will depart very peacefully 15. "The Girl in the Taxi" 16.
LA SALLE (H. Singer, mgr.)—"The Flirting Princess" is playing to the largest business in the history of the house, and will probably run out the season.

WHITNEY (P. A. Peck, mgr.)—"They Loved a Lassie" keeps on amusing the public, and no announcement is made of its departure.
COLLEGE (C. B. Marvin, mgr.)—"The stock company appeared "Out of the Field" this week to good business. "Why Smith Left

2, the Big Review 9.

STAR AND GARDNER (W. Roche, mgr.)—"The Jersey Lilies" proved a good holiday offering. The Radio Rounders, with Sam Howe, Vera Desmond and Matt Taylor and a strong company, 2; the Merry White 9.

EMPIRE (J. H. Berk, mgr.)—"The Frolicsome Lambs" has been a very attractive bill this week. Sam Devere's Big Company 2.

ALHAMBRA (Weber Bros., mgrs.)—"The Bohemian Shores" has had a big week here, and the performance had a tremendous hit, as it deserved to. Rose Hill 2, with Jack Johnson as an added feature. The Gay Masqueraders 9.

LOLLO (J. A. Fennessey, mgr.)—"The Talk of the Town" has played to the usual big business this week. The Dreamland Burlesquers

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NOTICE!

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TETRAZZINI ILL.

Manhattan Opera Season in Cincinnati a Failure.

Oscar Hammerstein's brief invasion of Cincinnati was costly. The illness of Tetrazzini caused a postponement of one opera, and only a few hundred heard Mica, Walter Villa, in "L'Aviatore," when that French singer took up the burden which Tetrazzini's voice would not permit her to attempt. Mary Garden crowded Music Hall at the matinee, and "Sapho" was heard by a large and brilliant audience.

The entire Manhattan Opera Company hurried back to New York after the disastrous sojourn. Tetrazzini was heart broken because of her illness, and expressed a desire to return to Cincinnati for a song recital before the season ends.

FLORENCE BAINES OPENS IN CHICAGO.

Florence Baines made her American debut at the Fine Arts Theatre, Chicago, Christmas Eve, in "Miss Lancashire Limited," an English farce in two acts. The local press took exception to the farce and the company.

As to Miss Baines, the best way to describe her is to say that she is an eminent condensation of May Irwin and Marie Dressler, with a superabundant amount of humor which will put to the blush any English comedienne we have seen here in a number of years. Until Miss Baines made her appearance the offering was a desert without an oasis in sight, and thereafter the only ones were the appearances which this very laughable woman made. She kept her audience in a continuous series of laughs, and cheered them to a point which it had seemed impossible the dismal start of the play. As an artist in her line Miss Baines has few, if any superiors, and it would be a treat to see her in a vehicle acceptable to the American public and surrounded by a competent company of players.

She had four songs: "I Do Like London," "Home, Sweet Home," "Style" and "Laughs." In the last named of which she convulsed everybody present by her hearty laugh. It was one of the finest specimens of the "laughing song" as she rendered it, that Chicago has heard in many a day. She is scheduled to remain for four weeks.

The cast: Mose Goldberg, A. Burt; John Higgins, Arthur Hawtree; Olive Lancashire, Madge Grey; Harry, Burt Burton; Bertha, Ormond Wynne; Herbert Fox, Arthur Milton; Johnson, S. Leslie; Grant, L. Brighton; John Henry Thompson, Fayne Fletcher; Mary Eliza Thompson, Florence Baines.

ORGANIZATION IN ST. LOUIS FOR CENSOR.

An organization of representatives of Catholic and Protestant Churches and others, has been formed in St. Louis, to agitate for the placing of a censor over plays produced in that city.

It is the intention of the organization to make war on all suggestive and pernicious plays, and to encourage the clean drama. In decent billboards and moving pictures will receive attention.
John S. Leahy, attorney, was elected president, and H. H. Hodgdon permanent secretary.

MANAGERS

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LEE LASH STUDIOS
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JOS. STERN & CO. NOTES.

Lillian Shaw, who uses character songs almost exclusively, is now singing a straight song, "I'm Not That Kind of a Girl."

Ed. E. Rice is producing, at the Carnegie Lyceum, "Cinderella." The production owes much of its success to the catchy numbers which are introduced. Among the principal songs are "I'd Like to Build a Fence Around You" and "Call Around for Me."

Thomas and Ryan have signed with "Brown of Harvard" for next season. They open their specialty with a coon song, "Come After Breakfast, Bring 'Long Your Lunch and Leave 'Fore Supper Time," and close with a novelty song, entitled "I Never Know How to Behave When I'm with Girls."

The Crown Duo, trombone and cornet soloists, are playing with great success a patriotic march song, "I Have No Other Sweetheart But You." They are using this number as a saxophone duet.

Somers and Leadman, colored comedians and dancers, report great success with "That Tenshi Rag," the best "rag" number offered to the public to-day, and "Come After Breakfast."

PANTAGES' THEATRE IN LOS ANGELES.
Ground is being cleared for the new Pantages Theatre in Los Angeles, Cal. The house will be centrally located and will cost \$175,000.

"THE ANGELS" ON WESTERN TIME.
"The Angels" is to be taken out by E. V. Phelan with a singing quartette, and it will go on the Western vaudeville time.

ACTION PICTURE NEWS

New Films.

Vitascope.

"An English Boxing Bout."—Full of the excitement of the ring, this film, the famous English pugilist, is matched against Costello. The bout runs for four rounds and every round is a marvel of speed, skill and endurance. From the beginning Lewis takes the aggressive, and it is evident that he is the superior man of the two. Costello is game, however, and takes terrible punishment, being sent to the floor in nearly every round, taking full advantage of the count every time he goes down. At the beginning of the fourth round Costello is evidently groggy while Lewis is as fresh as a daisy. After sparring for a while Costello leads with his left for Lewis' jaw, but Lewis ducks and comes back hard in Costello's wind. He goes down while the referee counts nine. When he regains his feet the battle is nearly over. He faces Lewis and feebly tries to block Lewis' hammer-like blows. Finally with a vicious right hand upper-cut Lewis lifts Costello clear off the floor, and lands him down and out against the ropes.

"Modern Light and Dark."—Intensely interesting and dramatic film. The modern highwayman makes use of motor cycles and automobiles, and leads his pursuers a wild, reckless, riotous ride across country over all kinds of roads, through ditches, over rocks, down ravines, up hill and down dale until he is finally caught, after a desperate struggle, wherein there is much gun play.

"A Victim of Circumstances."—A dramatic picture. Seligman has there been anything more intense, more interesting, compelling than this wonderful portrayal of a victim of circumstantial evidence, whose mind gives way after the terrible ordeal even though the truth comes to light.

"His Opponent's Card."—A very amusing picture for young and old. Two men quarrel and then one gets intoxicated and is carried into his opponent's home with laughable consequences.

"The Last Look."—A detective story of startling discoveries and quick action.

"The Marriage of the Cook."—An amazingly funny farce of how a miserly man paid his servant with what he considered worthless stock. He finds out too late the value of his gift, for Bridget has married the coal man.

"The King's Command."—A beautiful as well as an amusing film. Full of the glamour of army life, and a bit of a romance woven in with ludicrous results.

"The Overzealous Domestic."—A scream from start to finish. A kitchen maid seizes her lover, a policeman, in a trunk, and he is expressed to another town where two burglars let him out, and are arrested.

Essanay.

"Electric Insoules."—Bill Smith has something the matter with his feet. He is hobbling along with the help of a cane one day when his friend, Jim Brown, stops him and tells him about Dr. Smith's wonderful electric insoules. Bill finally decides to buy a pair. Bill buys a pair of insoules, sits down on the sidewalk, removes his shoes and places the insoules in the shoes. When he puts them on and rises to his feet, he is startled to find that this pair of electric insoules have been too heavily charged or stimulated. With a swoop he is off and he cannot stop himself. Bill tries to turn off the motor or shake the shoes, but there is nothing to be done. He tries to make a speed brake of his cane and grabbing for a picket of a fence tears an entire section out and deposits it two or three blocks down the street. Two policemen get in his way when the human streak of lightning hits him and leaves them sprawling on the ground. Two women come out to beat a carpet and Bill takes them with him. Bill having exhausted every available means to stop himself, allows the speed mad shoes to carry him whither they will. The various pedestrians who have suffered indignities and bumps in collision with Bill have pursued him relentlessly, unable, of course, to keep pace with him, until finally, in crossing the road, he is hit by a car. He is suddenly stopped. The manhole lid, it seems, acts as an attracting magnet and holds Bill and his wonderful shoes firmly to the walk. The pursuers finally arrive on the scene and give Bill the beating of his life. Then they endeavor to tear him from the manhole, but only until he is pulled out of his shoes is the spell broken.

"The Old Maid and the Burglar."—Priscilla Miffin has lost her money. Her husband, dead, but hope is not dead, and she flirts with the butcher, baker and the candlestick maker, confident that one of these worthy gentlemen will some day propose. Priscilla tries to bed one night but keeps out of the bed. She rises with a doleful expression on her face, when she finds her hopes are not granted. A short time later Priscilla is startled from her sleep by noises, unmistakably coming from the dining room. "Ah, a man at last!" she exclaims, and with a broom she steals out of her chamber, down the stairs and into the dining room. The burly intruder is just gathering up the silver. A stiff blow or two with the broom tumbles the burglar into a heap, and at a moment later Miss Priscilla has him firmly tied to a chair. "No, no, kind sir," she assures him, "I am not going to kill you—I'm going to marry you. You are going to be my own little husband." The burglar looks at her face and makes a horrible grimace. "Not—not if I know it." On his promise to be good and not run away, she releases him and conducts him to the spare chamber, and tells him to make himself perfectly at home, and that the intruder will be in early in the morning. She locks the door on the outside, vowing to keep him at all events. Bill goes to the window and looks out. Just a ten foot drop to the ground. After writing a farewell note to his captor, he opens the window and leaps out into the darkness. The next morning Priscilla, in her Sunday's best, knocks gently on her burglar's door. No answer. Finally she unlocks it and goes in. Gone! The little maiden lady drops on her knees and weeps into tears.

"U. S. Army Maneuvers."—Fort Leavenworth, Kan.—Fort Leavenworth is the United States' greatest military post, and is composed of the finest body of men in Uncle Sam's employ. For several days the Essanay company's cameras and camera men had absolute command of the entire garrison, with the result that a marvelous film has been obtained. The picture includes the wall scaling practice by squads of infantry, cavalry maneuvers, fancy and bareback riding, pontoon and "spar" bridge building, operations of the signal corps, including the manipulation of the heliograph, field wireless and telephone, besides a spectacular show of the closing of the picture with the stars and stripes waving in triumphant victory.

Selig.

"Tale of the Back Woods."—Zeke Horne, a mountaineer, together with his daughter, Letty, are living in a little log cabin, on the side of one of California's many towering cliffs. Jake Holman, who is working a claim near by, is in love with Letty. He proposes marriage to her. Letty rejoices in his love for her, and together they apprise her father. Old Horne readily consents, and the happy

pair start toward the well known stream running by the mountain side. On the same vicinity there lives Jim Green, a squatter, and his wife, a young woman married and worn beyond her years by her husband's inhuman treatment and neglect, as well as by the drunken brutality of his friends on his father. Jim has become enamored of Letty Horne, and finding her alone beside the stream, awaiting her lover, he unexpectedly embraces her just as Holman returns. After a hard scuffle, in which Green is bested, he departs accompanied by his father. The two pass on until they meet Jim's wife on the road. Husband and father-in-law urge her to quicken her steps, until, overcome with fatigue, she staggers and falls on the rough roadbed. The older Green suggests that they put an end to her. The husband refuses, and so they leave her. Shortly after, Letty and Holman, come unexpectedly upon her. The lover carries the unconscious woman to Letty's home, places her carefully on the bed, and she is eventually revived. Green and his father, having left their cabin, meet old Horne and his young friend Hank. Holman and son are invited into Horne's home to pass the night. Upon entering the cabin Green is startled to find his wife lying on the bed. Holman explains all to his future father-in-law. Hospitality is changed to open hostility, and the two worthless ones are ejected. Holman, however, is not so easily thrown out. He enters the cabin, and Hank falls in love with her. He urges his suit, but she tells him of the living husband still undivorced. One day we find the unhappy young wife and Letty fishing from an old log raft in the lake. Green and his father, push out from the shore. Arriving at a point distant, Green drags his wife to the banks, after first striking Letty insensible on the head. Having heard the terrified screams of the woman, Holman, Hank and Letty, who tells them what has occurred. Quickly they find and follow the trail of the fugitives until they are started by a boat, and see the three crouched on a nearby cliff. They answer the fire, overpower old Green and his son, reclaiming the latter's wife, and take her back to their home. Twelve months go by and Holman and his wife of a year are seated in front of their home, founding their infant son. They welcome the approach of old Horne, who is soon joined by Hank and Letty. They note the slow, fawning approach of Letty, and they tell him to be gone. He explains that he is on an errand of friendship, and hands a letter to his daughter-in-law. "Dear Letty," when you get this letter I'll be out of the game. I killed a man once a week ago, and they are going to hang me Friday. Good-bye, good luck. Forgive me if you can. Bill. Hank urges her to promise that she will become his wife. She smiles, and old Horne, taking compassion on shabby, half-painted Green, invites him to partake of the drink that is his one solace.

"Under the Stars and Stripes."—The story opens in the office of our consul, General Lee, who has just received his passport to leave Cuba. His aide, Captain Locke, who has become enamored of the lovely daughter of General Weyler, sees plainly the parting of the ways, when his superior sends the United States government the following telegram: "General Weyler, Havana, Cuba. I am in question. The Stars and Stripes will not pacify Cuba.—J. A." A busy getting together of belongings and an affectionate goodbye and goodnight between Letty and Captain Locke, who has just said "good-bye" to his daughter-in-law. General Weyler, who has been blown leading to the cable station. Captain Locke, horse and all, go down into the river; he is seen making for the shore followed by Spaniards. He gains the shore, almost exhausted he lands his message in the station, and as the last word is clicked off, the cable is cut. The Stars and Stripes waved over Morro Castle, and Locke acquires himself well in battle and claims his honor at the eleventh hour. Just as the Stars and Stripes are welded with his guardian. International military laws permitted General Weyler to retire, and with his departure all Cuba rejoiced, happy in the knowledge that they were under the Stars and Stripes.

"The Courtship of Miles Standish."—Our story is an adaptation of the poem by Henry Wadsworth Longfellow, dealing with the early life of the pilgrims, after the landing of the Mayflower. Miles Standish is a very timid and bashful when it came to the wooing of the maid Priscilla. He requests his young comrade, John Alden, to go to Priscilla and give her a bunch of bayonets as a token of his affection. Again he tells her of the strength of character and of the nobility of the man who has sent him to her. He pleads, and the maid loves her heart to him. John cannot understand, and urges the front of his friend, and the final truth dawn on him as she archly smiles at him, and with trembling voice, whispers, "Why don't you speak for yourself, John?" John returns home. He is in despair as to how to tell his friend of his love. He tells his affairs, and then we see Standish, with the whole naked truth full upon his awakened senses, about to plunge his sword into the heart of his young friend. Alden, always the scholar, and yet a man, awaits the death blow. News of an Indian outbreak is reported to Standish, and buckling on the weapon with which he had threatened John, he rushes to gather his men for defense. The scene shifts, and the council is on, debate is held as to the self-sacrifice and duty of the Indian is decided, unless they smoke the pipe of peace. We see the pilgrims delivering their mail to one who will bear it all to the house of their birth across the ocean, on the vessel "Mayflower." Again scene changes, and we see Miles Standish, after a three days' march, at an Indian encampment, pitched on the edge of a meadow, between the sea and the forest. Peckquot tells Standish that he and his braves will sweep the whites from their land. Standish grabs the red man's knife and plunges it into his breast. Wawatamaw drives his own knife into the back of his Plymouth captain. A fight ensues, and the Indians are driven over the embankment and into the sea. Standish recovers, and begins to think of the maid, Priscilla, more as a daughter. So he goes to her home. He sees her in the arms of the man she loves, John Alden. He, poor youth, expects further rebuke, but with a smile of benediction, Standish takes the hand of the maid and smiles his approbation of two well-met, well-loved, and well-suited.

"A New Divorcee."—The evening scene is laid in the beautifully appointed home of Lady Morland, who has recently married a lady twenty years younger than herself. Dolby, an Englishman, calls one evening. Following his arrival a number of friends greet him upon Mrs. Morland to accompany them to a theatre party. She consents, the husband preferring to remain at home. The next morning Morland finds a letter from a business friend, suggesting that unless he is more attentive to his young wife, that he will find a depreciation in her affections, and refers to Dolby, the Englishman. The letter awakens Morland to his sense of duty. A hurried visit to his home culminates in his inadvertently confronting his wife and Dolby enjoying each other's society in the conservatory. Showing the letter, he demands an explanation. The wife refuses to explain, whereupon Dolby is asked to leave. He makes

a feeble attempt to explain his intention. At this juncture the wife's mother appears and indignantly denounces Morland, and prevails upon her daughter to leave the Morland home. At her mother's home the next morning she receives a message from her husband, telling her that while he loves her, his one thought is for her happiness, and if she desires her freedom he will place no obstacle in her way. Her mother and Mr. Dolby are informed of the new turn of affairs. Late Martin is suggested as suitable for the occasion. The husband by this time has formulated his new plan for the "cure of divorce." Summoning a female detective from the agency, a dashing, handsome young woman, to act as his companion, she discovers the party has gone to Martin's for dinner. In the course of their dinner they are observed by the wife and her party. They hastily take their departure. Mrs. Morland discovers that she loves her husband. She sends for him, and a reconciliation is effected. He takes her back to the same cafe. With the aid of the lady detective, aided by the head waiter, who is directed to usher Dolby to the private dining room, in which will be the detective and his companion. Dolby arrives to meet Mrs. Morland, he is escorted to the room, and "like a lamb, is led to the slaughter." The door flies open and Dolby lands in the centre of the room, looking much the worse for wear and tear; he is ejected. Morland and his wife are happy once more, and the new divorce cure demonstrates its value beyond a reasonable doubt.

Releases.

LICENSED FILMS.
EDISON—Dec. 25: "Tobacco Mania," comedy, 300ft. Dec. 26: "The Gold Fields," drama, 300ft. Dec. 27: "The Cap of Fortune," fairy, 300ft. Dec. 28: "Fishing Industry at Gloucester, Mass.," educational, 175ft. Jan. 1: "The Engineer's Romance," dramatic, 400ft. Jan. 2: "Ashes," sentimental, 310ft. Jan. 3: "Bear Hunt in the Rockies," descriptive, 975ft. Jan. 4: "A Warrior Bold," comedy, 475ft. Jan. 5: "The Engineer's Romance," dramatic, 400ft. Jan. 6: "Troop B, 15th Cavalry, Monkey Drill," descriptive, 285ft. LUBIN—Dec. 23: "Blessed Be the Beautiful," comedy, 800ft. Dec. 24: "The New Chief," comedy, 800ft. Dec. 25: "Three Fingers Jack," drama, 940ft. Jan. 3: "The Chaperoned Honeycomb," comedy, 850ft. Jan. 4: "The Tattooed Arm," comedy, 850ft. Jan. 5: "The Engineer's Romance," dramatic, 400ft. Jan. 6: "Wild Duck Hunting on Historic Reelfoot Lake," 550ft. "He Joined the Fray," 300ft. SELIG—Jan. 3: "The Smuggler's Game," comedy, 800ft. Jan. 4: "The Highlander's Defiance," drama, and "Alderman Krantz's Picnic," Jan. 10: "Tale of the Rackwoods." VITAGRAPH—Dec. 23: "A Midsummer Night's Dream," drama, 900ft. Dec. 24: "The Power of the Press," drama, 970ft. Jan. 1: "Cupid and the Motor Boat," 940ft. Jan. 2: "The Life of Moses," biblical, 848ft. Jan. 3: "Helen of Troy," historical, 900ft. Jan. 4: "The Old Maid and the Burglar," comedy, 575ft. Jan. 5: "A Sister's Sacrifice," drama, 170ft. ESSAY—Dec. 23: "The Policeman's Revolver," comedy, 281ft. Jan. 1: "A Western Maid," drama, "Why He Did Not Win Out," comedy, 213ft. Jan. 12: "Electric Insoules," comedy, 500ft. Jan. 13: "The Old Maid and the Burglar," comedy, 575ft. Jan. 14: "The Old Maid and the Burglar," comedy, 575ft. Jan. 15: "The Old Maid and the Burglar," comedy, 575ft. GAI-MONT—Dec. 14: "Nothing Is Ever Lost," comedy, 450ft. "The Old Maid and the Burglar," comedy, 575ft. Dec. 15: "The Old Maid and the Burglar," comedy, 575ft. 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W. S. NELL, 1211 East 5th St., Kansas City, Mo.

NEW YORK CITY.

Garfield Theatre (Chas. Frohman, mgr.)—At this house on Monday night, Jan. 3, Oth Skinner and company appeared in the first metropolitan production of *My Humble Servant*, a play in four acts, by Booth Tarkington and Leon Wilson. The story opens in a little village called Woodport, in the midst of a performance at the rural opera house, by a company of which Lafayette Towers is the head. The leading woman is a young and beautiful girl, Margaret Druce, who has been Towers' ward since childhood. Dick Fretter, a stagestruck youth, has followed her there, having left a home of wealth and comfort to gratify his ambition to become an actor. He is also a member of the company, and the two young people believe themselves in love with one another. At this juncture the boy's father appears at the little theatre and insists that his son return with him to the parental roof. The young man indignantly refuses, and is true to his pledged word. A series of catastrophes then falls upon the unfortunate company, and to cap the climax, the manager absconds with the receipts, leaving them stranded. In the second act Towers and his ward are in a cheerless New York boarding house, vainly seeking for a metropolitan engagement. The girl has discovered that Dick does not care enough for her to endure the privations of their Bohemian life, and she persuades him to return to his father's home. All this time Towers has been in love with the girl, but has been too manly and unselfish to declare himself. In the last act her latent genius shows itself, and she meets with a great metropolitan success. Towers, who has coached her, finds a place in her triumph, and intends to return to the old nomadic life on the road, but she discloses to him that it has been him all the time that she loves and loves him. The happy ending results. This story is told in a very ordinary manner, and its flashes of interest are but momentary. It lacks vivacity, purpose and force, and what interest there is is centred in the players who, one and all, even to the stage hand who works the "props," does excellent work. The play is always an excellent actor, makes Lafayette Towers a delightful character, investing him with his strong personality. Edward Filding gave one of the best performances of a man who has indulged in too much wine ever seen on the local stage. Knollingsworth Breen is not an important role, but in his hands it stands out prominently. Zetta Jewell was capital as Margaret Druce, and won her audience with her dainty work. Jessie Cronkite made Mrs. Cooley an excellent character bit, and the others did good work. But in spite of the efforts of the players there is little likelihood of *My Humble Servant* becoming popular. The cast: Oth Skinner, Richard Prentice, Chas. B. Welles, Knollingsworth Breen, Edward Filding, Isidore Blum, A. G. Andrews, Dick Prentice, Alfred Hudson Jr., Lon Giddings, Walter Scott, Dan, James Hannan, Servant, Walter, George, Arthur Blake, Margaret Druce, Zetta Jewell, Mrs. Knollingsworth Breen, Isabel Richards, Mrs. Cooley, Jessie Cronkite.

Comedy Theatre—Laurence Irving and Mabel Hackney began a season here Jan. 3 in *The Affair*, a brilliant little comedy which Mr. Irving has evolved from the French of Eugene Brieux. This piece was given its first performance under its present title at the Savoy Theatre, Atlantic City, N. J., on Dec. 21, but it was presented in New York last season by the same stars in two afternoon performances in the Hackett Theatre, under the title of "The Incense." The story is a most interesting one, full of bright little episodes, and sparkling with dialogue that is most valuable. It is completely captured the town last season, and now that Mr. Irving and Miss Hackney have a chance to show their talents in it during a regular engagement, it promises to have a long life. A young professor, smitten with his mistress, finds that when he wants to gain his freedom from her, the task is well nigh impossible, and after a series of attempts to shake her off he submits to the inevitable, and decides that he may as well make the most of a bad bargain. Mr. Irving, as the professor, gives some fine and telling comedy touches to the role, and Miss Hackney, as the mistress, does a most effective job, giving the young temptress of a woman in her most laughable guise. The acting is fully in keeping with the piece, and the two leading players do splendidly. The cast: Pierre, Laurence Irving; Rachel, Mabel Hackney; The Gentleman Below, Charles W. Butler; Langlois, George E. Roberts; The Rescuer, Alfred Cahill; Isabelle, Isabelle Lee; Phrasie, Pauline Whitson; The Lady from Below, Margaret Weston; Charlotte, Mabel Hackney.

Victoria Theatre (Wm. Hammerstein, mgr.)—The management here has succeeded in bringing before the public what is expected will excite a deal of interest with their patrons, in the person of Dr. Herman, who is announced as "the man who tamed electricity." Dr. Herman has a most imposing array of electrical apparatus, with which he gives demonstrations that are along scientific lines, while they also afford much opportunity for humorous incidents, nature create laughter. His act will be reviewed in our New Acts columns next week. Bessie DeVoe returned to vaudeville this week, opening here on Monday in a singing and dancing act, which was very favorably received. (See New Acts next week.) While the above acts are the "features" of this week's bill here, there are other acts which have won their way into favor with the Victoria patrons on former occasions. Lily Lena was heard in a most effective and interesting automobile satire, "Motoring," scored a big laughing hit; O'Brien Hall, assisted by Bessie Kyle, entertained nicely in "Ticks and Clicks," impersonating, respectively, an office boy and a typewriter; and the new Stevens introduced a new program singing and dancing act (see New Acts next week); the Leonard and Anderson company created a deal of mirth in a satire upon "Antony and Cleopatra," entitled "When Caesar Was Her"; the Leander Bros. did difficult stunts on bicycles, and the vitagraph showed new films in life motion.

Garden Theatre—"His Name on the Door" closed its engagement Saturday, Jan. 1, and the house is now dark.

New Theatre (Winthrop Ames, mgr.)—*His Name on the Door*, a pantomime, was given at this house Dec. 28 by the Metropolitan Opera Co. with this cast: Pierrot, Rita Sacchetto; Loulouette, Lucette de Liovin; Filine, Caroline Ierich; Pochinet, Jodelio; Saravon, Giuseppe; Bonifant, Jodelio. The pantomime was followed by the opera, *Carolina Rusticana*. Don, a comedy in three acts, was given its first presentation on any stage, 30, with this cast: Mrs. Bonington, Mrs. Harriet O'Leary; Bonington, Mrs. Archibald; Bonington, E. M. Holland; Mrs. Sinclair, Beverly Stigweave; General Sinclair, William McVay; Ann Sinclair, Leah Bateman; Hunter, Fanny Margaret Fatche; Stephen Bonington, Mrs. C. W. McVay; Elizabeth Thompson, Thelma Davis; Albert Thompson, Louis Calvert. *Lis, the Mother*, a one act play, was given as a curtain raiser. It was this cast: Mrs. Peace, Caroline Newman; Alf, Peace, Oswald York; Maud, Peace, Jessie Cronkite; School for Scandal, The Nigger and La Fille de Mme. Amant completed the week's offerings.

Manhattan Opera House (Oscar Hammerstein, mgr.)—At this house: *Les Contes de Hoffmann* Dec. 29, *Le Jongleur de Notre Dame*, *The Laughing Cavalier*, *Les Contes de Hoffmann* Jan. 1 (matinee), *Herodiade*, 1 (night), *Thais*, 3.

Plaza Music Hall (William Morris, Inc., mgrs.)—This beautiful playhouse is coming into its own, and did a tremendous business of the current week was given before an audience that filled every seat. Joseph Medill Patterson has written a clever sketch, "Dope," for Herman, dressed in white hunting costume. Its showing of the results of the cocaine habit was vivid, and the showing up of the would-be reformers was interesting. The story is told in an interesting way, and the company did well, especially as the proprietor of the drug store in the slums. Lucy Weston wore several pretty costumes naturally, and, though her voice is not of the best, may be said to have scored a big success. The audience was a little cold to the first two songs, but began to warm up with the singing of "But Oh, Say Doctor." "My Husband's Left Me Again" pleased still more, and after "Since Hubby's Gone Foot Ball Mad" the singer was forced to take bow after bow. Miss Weston's demure manner did much to enhance the value of her songs, which are somewhat on the *rague* order. Tudor Cameron and Bonnie Gaylord have proved their popularity, and were welcomed on their appearance in black face. After singing a song and showing some good dancing, the scene changed to a dressing room, where the clever pair drew the usual laughter with their quarrel and making-up. During this scene Miss Gaylord sang and Mr. Cameron gave an acrobatic dance that always pleases.

Cliff Gordon, the German Senator, was on hand with his original political ideas and lines of talk on current topics of the day. His material is excellent, and his inimitable style of getting it over the footlights caused roars of laughter. He was one of the real successes. In a frame with a black background, Miss Alice Lorente, dressed in white hunting costume, and her white setter "Ben" showed some pretty groupings, illustrative of a bird hunt. "Scenting Game," "Pointing," and "Retrieving" were the most interesting and well done of the series.

Dorsch and Russell have a handsome setting for their novelty, "The Musical Railroaders." It shows a tower station in the Rocky Mountains, with a view of a waterfall. Some really excellent music was played on instruments made up in odd ways by the broken and tramp. The most popular number of a well liked act was the rendering of selections by a cello and flute.

Magneto, calling himself the Human Live Wire, gave some interesting demonstrations, showing the power of man to withstand enormous amount of electricity. The act had his humorous as well as scientific features. Lamps were lit by the fingers, handkerchiefs burned by touching the subject, etc.

Williams and Walker's "Chocolate Drops" are a lively combination of singers and dancers, and do their work in rapid style. King and Bailey are the principals of this troupe, which made its debut with its dances and comedy. One of the girl assistants was an especially good dancer.

A clever exhibition of juggling and balancing with a mixture of acrobatics was given by Larry and his assistant. The act was liked. Motion pictures closed the show.

Liberty Theatre (J. W. Mayer, mgr.)—*The Fires of Fate*, a four act melodrama by Arthur Conan Doyle, was given its first New York presentation Tuesday, Dec. 28. The story deals principally with Col. Cyril Egerton, an English officer returned from service in the East with the Bengal Lancers. In apparently vigorous health, the colonel, vaguely bothered by a nervous disorder attributed by him to a snake bite, subjects himself to an examination by a doctor, who, at its close Egerton bluntly told by the doctor that at most he has a year to live, and between now and then his disorder will take the course of a general physical decay. The colonel calmly chooses suicide instead of such an ending. Although the piece is hardened by years of similar scenes, he shrinks from a party to such a grim course. He holds out the bare hope that there is one known instance of that precise nerveless doctor having been cured by a sudden shock, and further persuades the military man to talk with his brother, the Rev. Sam'l Roden, before inevitably choosing death. The colonel listens with as much patience to the spiritualist one brother as to the scientific wisdom of the other, and pledges both that he will live to face the end. He also promises to share with them their holiday to Egypt. Among the passengers on board the Nile steamer, are Sadie Adams, and her aunt, from Boston. They have been warned that the Dervishes are making gila incursions, but they nevertheless risk a picnic to the Aboukir Rock. By this time Egerton has discovered he is in love with his niece, who has become interested in him, but knows nothing of his fatal malady, and he, with the thought of it constantly in his mind, is torn by the agony of forbidding her and himself a natural expression of their mutual affection. Suddenly the party is surrounded by a band of Dervishes. Several members of the party are killed and the rest are captured. Egerton is struck down and left for dead, but after his companions are carried off, the rescue is at hand. The fragment of his party, including the woman he loves, is eventually saved, and it transpires that the shock of the blow which cut him down has affected the rare and not-to-be-hoped-for cure. From this point the story has evolved a play which is highly melodramatic, but lacks the power to interest even lovers of this style of plays. To have the hero trust before you in the first act, the victim of an incurable malady, and there ordinary circumstances, with only twelve months of life before him, puts a damper on the most enthusiastic playgoer which nothing can remove. There is no interest in Egerton's romance of the heart, and there is only pity for the girl. With the backbone of the story so defective, there is nothing left to counteract its baneful effect, and the result is that what might, under other conditions, prove a thrilling reëlan, seems to have an indefinable artificiality which causes no pulse to beat faster and to cue to wonder how the captives of the Dervishes are going to escape. In the writing of this play Mr. Doyle has disclosed none of the cleverness which in his "Sherlock Holmes" stories, made him world famous. Perhaps his next play may show us something more nearly up to his work as a story writer, but the present work gives no reason why he should have given up book writing to become a playwright. The play was handsomely staged, the scenes of the last three acts being given. The company was excellent, Messrs. Revell, Hawtree, Brandt and Trinder being particularly effective. The cast full: Col. Cyril Egerton, D.S.O., 433d Bengal Lancers, Hamilton Revelle; The Rev. Samuel Roden, Wm. Hawtree; James Roden, M.D., F.R.C.S., Edwin Brandt; Mr. Thomas Belmont, Percy C. Weston; Mr. Cecil Frodo, Thomas Mills; Mr. Headingley, Hale Norcross; Mons. Octave Fardet, Ernest Perrin; Rudkin, Robert Reese; Abdullah, George Trinder; Captain Jack Archer, Conyngham Foster; Siddi Mohammed, Paul Pukington; H. Wad Ibrahim, Charn Chandra Sen; Abdurrahman, F. R. Hill; Mrs. Belmont, Helen Freeman; Miss Adams, Ina Hammer; Miss Sadie Adams, Gr. —Coryle. The second week began Jan. 3.

Metropolitan Opera House—At this house: *Hocael and Grief* afternoon of Dec. 28, *Aida*, 29, *Tosca*, 30, *Guerrilla Italiana* and *I Pagliacci* 31, *Il Tracollo* Jan. 1 (matinee), *Manon* 1 (night), *Orfeo ed Euridice* 2.

Colonial Theatre (Percy G. Williams, mgr.)—A bill which is thoroughly up to the Colonial standard, and one which could hardly fail to interest and please the most blasé patron of vaudeville, has been provided by the management for this week. As arranged, it includes, in its diversity, nearly all that could be crowded into one bill, and is composed of acts that rank as topnotchers in their several lines.

Gene Edwards, the popular writer of songs, has the post of honor as its headline feature, and the position, if we may judge by the reception of his act on Monday, will be filled to the satisfaction of this week's audience. Mr. Edwards not only is a prolific writer of popular songs, but he also has the happy faculty of knowing how to get his songs over in a manner that appeals to his audience most pleasantly, and keeps one's feet a-tapping. His first song, "The Girl I Love," was a hit, and several of his old favorites were demanded and given, with quite a number of the audience humming the air of the choruses. Mr. Edwards was also assisted by a "plant" on stage box which aided his act very materially.

It is a question if there is a more absurd or mirth provoking sketch in vaudeville than that of "The Married Couple," as presented by Willard Simms and company. Monday's audience just sat back in their seats and roared with laughter during its entire presentation. It is the very absurdity of Mr. Simms' attempt at paper hanging which gives it its chief value as a comedy production. Mr. Conrad rendered very valuable aid to the sketch in the role of Gertie Gump.

Kulmar and Brown, in their finely staged skit, herein did some excellent character bits, concluding with their songs, and about the most artistic and expert dancing numbers seen here in years, scored one of the strongest hits of the programme. Nothing finer in its way has been witnessed upon the Colonial stage.

The Kellins are truly acrobatic wonders, and their "Risey" work equals, if it does not excel, that of any other troupe of similar performers. Their work is also performed with such a graceful ease and dexterity as almost detract from its just merit and proficiency. It was the most heartily applauded act of the whole bill, and they were obliged to take several bows at the finish.

Cook and Lorente were drawn by the force in their capital comedy skit; Lillian Shaw graced the bill as a very capable comedienne; Prof. Duncan, with his troupe of beautiful collie dogs, made his American re-appearance on Monday evening; McGee and company, animal training (see New Acts columns next week); the Harvey De Vora Trio have one of the most entertaining singing and dancing skits, and the Monday audience applauded McGee and company's "The Girl I Love" in their refined musical act, made their American debut here 3 (see New Acts columns next week), and the vitagraph closed the bill.

American Music Hall (William Morris, Inc., mgrs.)—Amusement lovers crowded the American Music Hall on Monday night, for the programme of vaudeville. The bill for the current week contains the usual number of feature acts, headed by George Lashwood, who is in his second and last week. It is to be hoped this artistic and clever performer will soon return to his old home, as was Hardeen, that prince of jail breakers, who mystified and astonished his audience. Wilfred Clarke and company presented a new act, entitled "In Zoo Land," and gained a lot of laughter and applause. Sidney Grant was on hand with his fund of stories and songs. De Witt Young and Sister juggled various articles and threw boomerangs. Zay and company played the violin delightfully. An exhibition of whirlwind acrobatics in the Arabian style was given by the Amie Abou Hanch Troupe. Burns and Burns did well with a comedy acrobatic act. Motion pictures closed the show.

Manhattan Theatre (Jas. H. Simpson, mgr.)—New Year's week brought crowded houses which enjoyed the unusually excellent programme of vaudeville and motion pictures provided by the management. Those who occupy prominent positions in the bill for the current week are the following: New York Comedy Four, mirth and melody; Reese Brothers, xylophone music; Marie Elmer, songs; Signor Lambert, baritone.

Grand Opera House (John H. Springer, mgr.)—*The Love Cure* opened on Monday, Jan. 3, at a week's start. Next week, Robert Hilliard, in "A Fool There Was."

Fourteenth Street Theatre (J. Wesley Rosenquest, mgr.)—The Five Durands, musical comedy, and Dingle, comedians; Shields and Gable, comedians, and Jack Driell are part of the vaudeville bill for the current week. Moving pictures are new and interesting.

Huber's Museum (Geo. H. Huber, mgr.)—Athletics, in chess, darts, and games, in feats of strength, are the headlines for this week at this popular house.

Keene's Third Avenue Theatre (Frank Keene, mgr.)—This week's bill includes: "The Girl I Love," by Chris Traynor, vocalist; B. F. Barnett and company, in "The Fortunate Thief"; Wayne and Melville, "The Girl I Love"; Della and Templeton, in "The Girl I Love"; and the pictures.

Circus Theatre (Charles Marks, mgr.)—Good business continues at this house. Excellent programmes of vaudeville and the latest in motion pictures are given.

Olympic Theatre (Maurice Kraus, mgr.)—*Queen of the Jardin de Paris* is the attraction here this week, with the Ginger Girls to follow.

Murray Hill Theatre (Fred Waldmann, mgr.)—The Lovers' Quarrel, Monday, Jan. 3, at a week's start. Next week, Robert Hilliard, in "A Fool There Was."

Miner's Bowery Theatre (Edwin D. Miner, mgr.)—Edmund Hayes, with *The Unhappy Burlesque* and an entertaining programme hold forth here this week, with the Star Show Girls to follow.

Miner's Eighth Avenue Theatre (J. H. Lubin, mgr.)—*The Broadway Gaiety Girls* is the attraction this week, with Cozy Corner Girls to follow.

Grand Street Theatre (Marcus Low Co., mgrs.)—Two changes a week of pictures and acts continue to please the patrons.

Yorkville Theatre—Motion pictures and vaudeville are doing well.

Maxine Elliott's Theatre (Geo. J. Applegate, mgr.)—Forbes Robertson began his fourteenth week, in "The Passing of the Third Floor Back," Jan. 3.

Fair Theatre (E. E. Samuels, mgr.)—Motion pictures and vaudeville.

Kniekerbocker Theatre (Harry G. Somers, mgr.)—*The Dollar Princess* began Jan. 3, its eighteenth week.

Lincoln Square Theatre (Charles Ferguson, mgr.)—Good programmes, consisting of moving pictures and vaudeville, continue to draw good business.

New York Hippodrome (J. B. Fitzpatrick, mgr.)—The eighteenth week of "A Trip to Japan," "The Ballet of Jewels," and "Inside the Earth," began Jan. 3. The usual circus features continue.

Belasco Theatre (David Belasco, mgr.)—*Is Matrimony a Failure?* began its twentieth week Jan. 3.

Keith & Proctor's Fifth Avenue Theatre (G. E. McCune, mgr.)—Chevalier's act received its tribute here on Monday afternoon, when before a capacity house he sang his new songs and his old favorites to big applause for the audience was a most appreciative one. In "The Fallen Star," "What Vor Do Ee Lav Ol?" and "The Workhouse Man"—Especially the last named—Chevalier has three selections of wide range, and he lives every character, giving each its subtle shading and its own special charm. Needless to say, they wouldn't let him go until "My Old Dutch" was given.

Bert Levy, with his original drawing apparatus, got the audience whistling with him and applauding loudly his different sketches in red, green, white and black. "Tammany" got a big hand, and a remarkable face of David Warfield and Levy's "girl," evolved from a pug-nosed apishness, were a couple of the cleverest drawings. Levy has an act head and shoulders above the other stage cartoonists. His novelty and his bits of humor carrying it through with a rush.

Joe Barrett and Frank Trenor played E. J. W. Gallagher's great many burlesques, "The Battle of Two Sons," with Mr. Barrett in his old role of Careless Casey. The act is about the best of its kind in vaudeville, and it always wins a laughing hit. Mr. Trenor did nicely for General Mulberry, and the duo of the two principals at the finish came as a fitting laughing climax to a series of droll incidents.

Edna Phillips and her company appeared in the bill for "Lost—Kiss," which was given at this house a short time ago. Miss Phillips looked very pretty, but married her work by her affection of manner. The Wilson Brothers, German comedians, and self-styled "word artists," mingled the languages in most approved style, but scored best with their vocal work and parodies. Their singing tickled the audience especially, and they were regretfully taken leave of, if applause counts for sorrow at parting.

The Juggling Normans, in their sensational club juggling, kept things on the move and ran one brilliantly executed "stunt" in the heels of another with great result. This act is a winner right from the crack of the starter's pistol.

Anderson and Goines, the colored team, opened the bill in fine style, getting the audience keenly alert at the start, which is quite an achievement in an opening act. They were followed by Miss Norma Romano, a vocalist, whose selections were high class and capably rendered. She sang four songs, and was given warm applause for each one of them. (See New Acts next week.)

Irving Place Theatre—*The Flea in the Ear*, a three act farce by Feydeau, was presented for the first time in this country on Dec. 30. The house was crowded and the laughter of the audience was frequent. A young wife tests her husband by sending him a note in which a mysterious woman asks him to meet her in a certain hotel. She plans to be there herself. He is proof against temptation and turns the note over to a gay young fellow. All the persons in the drama, including a first-class husband, meet in the hotel. The farce was capably acted. Messrs. Baron, Dobers, Olmar and Ferrallion, with Eva Speir and Claire Seidel, carried the honors of the performance. The cast included Victor Chabouze, Ernie Barlowe, Raymond, Eva Speir; Camille Chabouze; Hans Dobers; Carlos Homendies; Gustav Olmar; Lucienne, Claire Seidel; Dr. Vinache; Hans Heimann; Romain Tournel; Friedrich Helm; Augustus, Pfaller; Gustav Hart; Helme; Olympe; Bettina, prehm; Constant Poche; Erwin Baron; Eugene, Henni Brookmann; Baptiste, Franz V. Metech; Rugby; Karl Schmidt; Stephan, Heinrich Oesfeld; and Anna, Elmore.

New York Theatre (Louis F. Werba, mgr.)—*The Man Who Owns Broadway* began its thirteenth week Jan. 3.

Comedy (Max Oberndorf mgr.)—Motion pictures and lecture.

Daly's Theatre (Sam S. & Leo Shubert, mgrs.)—*Frank (Duke)*, in "The Belle of Brittain," began his ninth and last week Jan. 3. "The King of Cadonia" follows Monday, 10.

Astor Theatre (J. L. Buford, mgr.)—*Seven Days* began its ninth week Jan. 3.

Low Fields' Herald Square Theatre (Harry M. Hyams, mgr.)—*Low Fields*, in "Old Dutch," began his seventh week Jan. 3.

Unique Theatre (E. L. Well, mgr.)—Motion pictures and illustrated songs.

Dewey Theatre (Wm. H. Fox Amusement Co., mgrs.)—Motion pictures and vaudeville.

Majestic Theatre—Moving pictures and vaudeville continue to attract large attendance.

Bijou Theatre (A. C. Campbell, mgr.)—Cyril Scott, in "The Lottery Man," began his fifth week Jan. 3.

Bijou Theatre (Fifty-eighth Street)—Motion pictures and illustrated songs.

Bijou Theatre (Union Square)—Motion pictures and illustrated songs.

Hackett Theatre (Wm. F. Munster, mgr.)—Dustin Farnum, in "Camille Klor," began his third and last week Jan. 3. Andrew Mack, in "The Prince of Bohemia," is announced for Wednesday, 12.

Lycium Theatre (Daniel Frohman, mgr.)—Marie Tempest, in "Telenope," commenced her fourth week Jan. 3.

Casino (W. L. Rowland, mgr.)—*The Chocolate Soldier* began its third week Jan. 3.

Academy of Music (E. F. Van Dusen, mgr.)—*Frances Starr* in "The Eastward Way," commenced the second and last week of her engagement Jan. 3. May Robson, in "The Rejuvenation of Aunt Mary," opens 10.

Bijou Theatre (Twenty-third Street)—Motion pictures and illustrated songs.

Stuyvesant Theatre (David Belasco, mgr.)—*The Lily* began its third week Jan. 3.

Empire Theatre (Charles Frohman, mgr.)—Maude Adams, in "What Every Woman Knows," commenced the second week and last fortnight of her engagement Jan. 3.

Hudson Theatre (Henry B. Harris, mgr.)—*The Next of Kin* began its second week Jan. 3. Monday night was the last appearance of Horace Belcher in the play, Grace Elliston replacing her Tuesday, 4.

Weber's Theatre (Joe M. Weber, mgr.)—*The Goddess of Liberty* commenced its third week Jan. 3.

Criterion Theatre (Charles Frohman, mgr.)—Francis Wilson began his second week in "The Bachelor's Bath," Jan. 3.

Lyric Theatre (Sol Manheimer, mgr.)—*The City* commenced its third week Jan. 3. *My Friend Frank McKee*, mgr.

The Commanding Officer began its second week Jan. 3.

Wallace's Theatre (Charles Burnham, mgr.)—*A Little Brother of the Rich* commenced its second week Jan. 3.

Berkeley Theatre (Robert Campbell, mgr.)—After one week in "Know Thyself," Arnold Daily closed Saturday, Jan. 1.

Broadway Theatre (William Wood, mgr.)—*The Midnight Song* closed its long engagement Saturday, Jan. 1. The house will remain dark until Thursday, 6, when "The Jolly Bachelors" is announced for production.

Gaiety Theatre (J. Fred Zimmerman, mgr.)—*The Fortune Hunter*, with Jack Barrymore, began its eighteenth week Jan. 3.

New Amsterdam Theatre (Malcolm Douglas, mgr.)—*Adeline Genee*, in "The Silver Star," commenced her tenth and last week Jan. 3.

Harlem—At the West End (J. E. Cookson, mgr.)—*The Midnight Song* is the attraction for the first week of the new year.

SCENERY FOR SALE-TO LET

Portable Stages and Scenery for parlor theatres, churches, schools and college amateur theatricals supplied. Scenery for Moving Picture Theatres. Write for pamphlet. Scenery and properties bought, sold and exchanged. TOM CREAMER, Murray Hill Theatre, Telephone, Murray Hill 3853, New York.

and indications are that it will be a most profitable one, and the play's reputation should in itself prove a big drawing card. Next week, "The Melting Pot."

ALHAMBRA (Percy G. Williams, mgr.)—Little can be said about the house, except that business is always capacity here. This week's bill offers Princess Rajah, the Four Huntings, Netta, Vesta, Charles Leonard Fletcher, "Sisters" Oakley and Nelson, Kitamura Japs and others.

BROOKLYN (Percy G. Williams, mgr.)—The past week was a record one for this house, and prospects look bright for another big week, as the bill is an exceptionally strong one. The bill offers Betty King, Harlan Knight and company, Marcel and Boris, Lucien, Lucier and company, Juggling Bannons, Waterbury Bros. and Tenny, and others.

METROPOLIS (Chas. L. Walters, mgr.)—Harry Hastings' show came to the Bronx for a week's stay, and opened to a crowded house. It met with a warm reception, as the company is a good one in every respect. The company is in good hands, and there are bright musical numbers and pretty women in beautiful costumes. Next week, the Hovey Burlesques.

HURTIG & SEAMON'S MUSIC HALL (Sam Hurtig, mgr.)—Harry Bryant's Extravaganza Co. is the attraction for the week. The show is always assured of a great reception, as it is known to deliver the goods. It is a well arranged show, with plenty of good work throughout. Next week, Fads and Follies.

HARLEM OPERA HOUSE (Chas. Hoffmeister, mgr.)—Business is great—packed all the time.

KEITH & PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET (John F. Fitzgerald, mgr.)—The vaudeville and motion pictures are doing better than could be expected for this time of the year, and the house is always well filled.

GOTHAM, FAMILY and STAR are all holding their own with vaudeville and motion pictures.

Brooklyn—Montauk (Ed. Trull, mgr.) the attraction this week is "The Harvest Moon," with Elsie Ferguson and her company.

CHERRY (Percy G. Williams, mgr.)—"Old Heidelberg" is produced Jan. 3-8. George Allison makes a manly Prince Karl Heinrich, and Alice Fleming is capital as Kathia.

GLITTERING (Gloria, mgr.)—Corse Payton is seen this week in "Out of the Fold," which is offered by the stock company. Wm. Mortimer does justice to a comedy role. The rest of the company is well cast.

MARIE (N. C. Bradley, mgr.)—Week of 2: "The Melting Pot," "The Midnight Song" next.

GRAND—Attraction this week is "His Name on the Door," "The Girl from Recetto" next.

COURT (Louis Katz, mgr.)—This week, "The King of the Gigamists," with the following players in the company: Thomas J. Tempest, Howard M. Mitchell, Eugene West, Catherine Henry, Carolyn A. Hall, Estelle St. Clair, Alice Gilmore, George Lewis, Jack Marvin, Walter Sherman, James Garnet, Den Howe, D. A. Howe, John Martin, George Ahearn, Max Wilson, Tom Traynor, Harry Mack, Joseph Graham, E. H. Gilday, Anna Berney, Diana Dewey, Edna Clair, Roy, and others.

ORPHEUM (Percy G. Williams, mgr.)—An excellent bill this week is headed by Valeska Suratt, who presents her novel act, "The Belle of the Boulevard," in which her hand-some gowns and jewels create a sensation. Others sharing honors are: White and Stuart, in "Cherie"; Camille Ober, Al. Jolson, Silvers and Nelson, El Cota, Gladys Lockwood and Paul Macarthy, Thos. Remonds, and Kaiser's dogs.

FULTON (Wm. Trimborn, mgr.)—R. A. Roberts has proven such a drawing card that he again heads the bill this week, in "Cruel Coppling." James J. Corbett has some new stories of his travels. Bennington Bros. present a gymnastic act which abounds in excellent features. It is without a doubt one of the newest acts of its kind seen in vaudeville. Maude Hall Macy, in "The Magpie and the Jew," is a new attraction, which engages one woman and two men, shows the true Japanese sport. Prof. Tomita is one of the most expert in the line on the vaudeville stage. The act is both clever and interesting. Other attractions are: Maxson and Edith Le Roy, Broadway Boys, Mr. and Mrs. Arthur Forbes and company, and the Fulton scope.

CELESTION—Vaudeville and moving pictures.

COLUMBIA (M. S. Eptin, mgr.)—An excellent vaudeville bill, with moving pictures, 3-8, bill changed semi-weekly.

STAR (E. Bernard Denny, mgr.)—C. R. Arnold, a comedian, and his wife, with Eugene Fougere as the extra feature. Two lively comedies are seen, entitled "A Day Clark" and "The People's Choice," with Bob Van Osten and Annie Hart. Good business.

THEATRE (C. M. Daniels, mgr.)—Week of 3: "The Washington Society Girls," in the musical attraction, "Key and Schmuckly." Extra feature is Rice, Scully and Scott.

BROADWAY (Leo C. Teller, mgr.)—When Elsie Janis

BURLESQUE NEWS

GET YOUR BURLESQUE REVIEWS AND NEWS FRESH EVERY WEDNESDAY.

THE COLUMBIA, NEW YORK, OPENS.

BIG TURNOUT PRESENT TO CONGRATULATE THE OWNERS.

The crowning achievement of the Columbia Amusement Co. was accomplished Monday evening, Jan. 3, when the doors of the New Columbia Theatre were thrown open to the public. The performance was given by an up-to-date burlesque company, and the venture in presenting this class of shows on Broadway will be watched with great interest. Burlesque was tried years ago by Sam T. Jack, but since then conditions have changed, and the burlesque of to-day is better qualified to bid for Broadway patronage. The New Columbia is a Broadway house in the full sense of the word. Equipped as a first class theatre and office building, it is situated on the corner of Broadway and Forty-seventh Street, a twelve-story structure in the Italian Renaissance style. The main entrance is on Broadway, just beyond the Northeast corner of Forty-seventh Street. An artistically decorated, roomy lobby leads to the auditorium, which is hyperbolic in shape, a design purposely adopted to insure perfect acoustics. There are about seven hundred seats on the main floor, and the entire seating capacity is eighteen hundred. There are two balconies and six large boxes, three on either side of the house. The stage dimensions are 40x75 feet. The interior decorations are in Louis XVI. The predominant colors are old Roman gold and different tones of French gray. The woodwork of the seats is done in French gray, upholstered with leather in the same color. The entire balcony floor, and the entire orchestra and balcony floors, are also of Du Barry rose. The draperies in the boxes and elsewhere throughout the house are rose Du Barry velvet, with antique embroidery and trimmings of heavy gold. The side walls are done in rose Du Barry damask. Above the proscenium arch, and extending its entire width, is an immense painting representing the Muses, the work of Arthur Thomas R. A. The theatre is built on a strip of land running through the commercial block fronting on Hanover Street, expanding in the rear so as to occupy the site of the large warehouse which formerly stood in the center of the block immediately adjoining the American House, and with an exit toward the rear through the famous Archway on to Sudbury Street.

The entrance on Hanover Street, near Tremont Row, is marked by a elaborate wrought-iron canopy over the doorway, supporting a large electric sign. The entrance vestibule is finished with walls of Caen stone, and an arch and vaulted ceiling of the same material, the ticket booth occupying the center of the space. Beyond the entrance doors the vestibule widens out into a handsome apartment leading directly to the main foyer, from which stairs lead up each side to the balcony and galleries, the ladies' room being on the left, and the manager's office on the right. An ample flight of stairs leads down to a smoking room in the basement, with a broad, arched ceiling springing from a large central shaft. The theatre has two balconies, and the total seating capacity is about 1,800. On each side of the proscenium are three rows of boxes, in three tiers. The stage is fitted with all the modern necessities of an up-to-date theatre, with a lofty gridiron and a system of counter-weighted supports for the scenery and the curtains. The space under the stage is utilized for properties, storage, etc., and the space under the auditorium is given up entirely to dressing rooms, bill rooms, musicians' rooms, etc. All the dressing rooms have direct outside light and air. The construction of the theatre is first class in every respect and is improved after the most modern methods. No wood is used in the finish is the slight amount about the doors. All the floors are either of marble, tile or cement. The steps of the

house in the country. The stage and dressing rooms are constructed with all the latest improvements and conveniences. A rathskeller will also be connected with the establishment.

The opening performance was given by "The Follies of New York and Paris," which company, under their former title of the Follies of the Moulin Rouge, was fully reviewed in these columns several weeks ago. The company includes: Charles Howard, whose original comedy work and acrobatic diversions pleased greatly; Jennie Austin, whose plump little figure and pleasing melody made a Broadway hit; Saul Powder, Frankie Gregg, Sammie Brown, Ida Emerson, who acted in her charming manner, and were several handsome gowns; John H. Wilson, the handsome actor and singer; Henry E. Nelson, Corinne La Mode, Bert Caplan, Hal Hoyt, Anna Stein, and Michael Saxe. The show has been specially brightened up for the occasion, and the girls, including the light English Roses, showed their best bits and tucks. The added features were: "The Six Abolitions," in their "burlesque acrobatics," and the Juggling Hannonns, in their club manipulations. Between the acts, Powder and Caplan presented their dancing and singing number, "The Follies of New York and Paris," in which they scored a big hit as the Scarescows. The entire production went with a rush, and all the numbers, which were staged by Ed. Rogers, earned success.

Among those present to congratulate Manager J. Herbert Mack, Sam Scribner, Weber & Hush and the other promoters of the enterprise were: Mrs. Mack, Charles Vance, Col. W. F. Coyle, Moss Gumpel, E. D. Riley, Harry Abbott, the Hurlitz, Harry Seamon, Bruno Obermeyer, Mr. and Mrs. Gus Hill, Charles Barton, Mr. and Mrs. Robt. Manchester, Fred Irvine, Harry Bryant, Leon Berg, Mr. White, Meyer Cohen, Charles E. Harris, Bert Cooper, Joe Raymond, Al. H. Woods, Fred Richter, M. M. Thelae, Cliff Gordon, Bobby North, Mildred Stoller, Hugo Strates, Maurice Levi, Sam Harris, Annie Ellis, Maurice Levi, and Joe Weber. The Japanese ushers, in navy brown, gold braided uniforms, were a decided novelty, and handled the crowds in clever fashion. A showy electric sign in the form of a shield surrounded by a eagle with flapping wings, showing the attraction, and the word "Burlesque," lights up the front of the house. Sunday concerts will be given, the line of attractions to be announced later.

WALDRON'S NEW CASINO THEATRE, BOSTON.

Charles H. Waldron opened his new Casino Theatre, Boston, Mass., Jan. 3. The property is owned by the Hanover Street Trust, and was built from plans by C. H. Blackall by the George A. Fuller Company. The theatre is built on a strip of land running through the commercial block fronting on Hanover Street, expanding in the rear so as to occupy the site of the large warehouse which formerly stood in the center of the block immediately adjoining the American House, and with an exit toward the rear through the famous Archway on to Sudbury Street. The entrance on Hanover Street, near Tremont Row, is marked by a elaborate wrought-iron canopy over the doorway, supporting a large electric sign. The entrance vestibule is finished with walls of Caen stone, and an arch and vaulted ceiling of the same material, the ticket booth occupying the center of the space. Beyond the entrance doors the vestibule widens out into a handsome apartment leading directly to the main foyer, from which stairs lead up each side to the balcony and galleries, the ladies' room being on the left, and the manager's office on the right. An ample flight of stairs leads down to a smoking room in the basement, with a broad, arched ceiling springing from a large central shaft. The theatre has two balconies, and the total seating capacity is about 1,800. On each side of the proscenium are three rows of boxes, in three tiers. The stage is fitted with all the modern necessities of an up-to-date theatre, with a lofty gridiron and a system of counter-weighted supports for the scenery and the curtains. The space under the stage is utilized for properties, storage, etc., and the space under the auditorium is given up entirely to dressing rooms, bill rooms, musicians' rooms, etc. All the dressing rooms have direct outside light and air. The construction of the theatre is first class in every respect and is improved after the most modern methods. No wood is used in the finish is the slight amount about the doors. All the floors are either of marble, tile or cement. The steps of the

balcony and gallery are constructed of reinforced concrete, and the width of the theatre is spanned by heavy girders, obviating any necessity for columns of any sort, so that every seat in the house has a full view of the stage. The most ample provision has been made for exits and safety devices. All the doors open outward, and the side doors to the fire escapes are fitted with self-releasing bolts. Thorough provision has been made for ventilation, and each section of the house has separate system of ducts, all of which are combined and lead to a large fan above the roof. The stage and the theatre are equipped in the latest thorough manner with all the latest electric lighting devices. The decorations are of a rich, intense, crushed pomegranate color for the walls and ceilings, with a rich effect of tones and variety of surface by the use of the proscenium, the arched ceiling, the box fronts, etc. The same scheme of color is carried out into the vestibule, which is further enriched by a high marble dado of Italian marbles, with marble pilasters and panels on the left. A lighter shade of red is carried over the ceiling, and the ladies' room and manager's office are finished in Caen stone on walls and ceiling. The draperies about the boxes, the upholstery of the chairs, the tops of the balcony rails are rich antique green velvet. Some novel schemes have been adopted for the lighting. There is no large central chandelier to dazzle the eye. Instead of this the lights are concentrated at the backs of the audience. Fred Irvine's Majesties opened the house and were a fine attraction for the beautiful theatre. The company comprises sixty people, with a full orchestra. The manager is Lawrence De Cane, treasurer and assistant manager; Al. Herendeen, assistant treasurer; stage manager, John McNamee; leader of orchestra, Charles Sullivan.

GAYETY THEATRE Brooklyn

HYDE & BEHMAN AMUSEMENT CO., Mgrs.
This week—The Rents-Santley Co.

CASINO THEATRE BROOKLYN, N. Y.

CHAS. W. DANIELS, Manager
This week—Washington Society Girls

EMPIRE THEATRE TWICE DAILY

Broadway & Ralph Ave. Best Seats, 50c.
This week—The Star Show Girls

OLYMPIC THEATRE 14th ST., N. Y.

DAVID KRAUS AMUSEMENT CO., Lessees
This week—Queens of the Jardin de Paris

MURRAY HILL THEATRE

422 St. & Lexington Ave., New York
COLUMBIA AMUSEMENT CO., Lessees
This week—Sam Scribner's Show

MINER'S

8th AVE. THEATRE, - Broadway Gaiety Girls
BOWERY, - The Umpire
EMPIRE, NEWARK, - The Lady Buccaneers

STAR THEATRE Brooklyn

HYDE & BEHMAN AMUSEMENT CO., Mgrs.
This week—The Serenaders

Denny Receives Token.

During the Christmas holidays H. Bernard Denny, manager of the Star Theatre in Brooklyn, was presented by the ushers of the theatre with a beautiful pair of diamond cufflinks.

New Manager for Gilmore, Springfield, Mass.

James W. Bingham, who has been the acting manager of the Gilmore Theatre, Springfield, Mass., since the opening of the season, resigned his position Dec. 27.

Young Brothers With Ducklings.

The Young Brothers, who have been playing vaudeville in the West, on the Sullivan & Considine circuit, joined the Ducklings last week, and made their appearance at the Monday matinee. They burlesqued "The Chubmen," and do a clever acrobatic turn. The act runs about nine minutes, on the full stage, during which time both boys work hard, and do many difficult tricks. The audience gave them a big hand.

Helen Van Buren Retires from Active Work.

Helen Van Buren, principal woman with the Lady Buccaneers Co., closed with the show Saturday, Jan. 1. She will go to her home in Chicago, Ill., and stay off until she regains her voice. Her place was filled by Dorothy Collins, well known in vaudeville and burlesque.

BROADWAY GAIETY GIRLS (Westerns).

Miner's Eighth Avenue Theatre, Jan. 3.

James H. Cortin's Broadway Gaiety Girls Co. is entertaining for the present week, "Written by Carlton and Terry," is the way the programme reads, and while there is not a great deal to the book, the pair have slipped together a fairly entertaining show. None of the supporting company is overworked, the authors having the most to do, but Frank Carlton, as Mike Slattery, certainly makes his presence known. Frank is some Irish comedian, and you can paste this in your "stetson" for future reference.

The first act is labeled "At Monney," and serves to introduce all hands, which is about all it does. As mentioned before, Carlton is seen as the Harp, and his "side-kick," William Terry, as Major Stanley of the King's Army, a pompous looking individual. Mrs. Rich, a dashing widow, shows May Strick to advantage, and Mabel and Blanche, daughters of Stanley, introduce Amy Allyn and Yetta Peters, respectively. Kitty Pembroke, a person with a very peculiar "pliz," Harry Everett is Strong Arm Jim, a life saver, a big brute, but with such a sweet tomboyish voice. Thomas Brown and Harry Antrim are cast as Maine Slange and Beland Booth, the latter one of the old bugged up actors, a role which Harry plays well. The musical numbers, although there is enough of them, fail to cause a great amount of excitement, the only ones receiving any kind of a hand being "Carrie Mary Harry," a song that's a hit any old time or place, and a baseball song by the entire company. In the last named they use a big rubber ball, and toss it out in the audience. The boys warned up to this one like bees, and for about five minutes we had a sweet time ducking the big thing as it went sailing around. The Carlton person held a few minutes session as band leader, using the Five Browns, Terre and Antrim as his musicians.

In the one where the gang started to loosen up, as we received some entertainment during time consumed. Amy Allyn opened with songs, all of which were favorably received. Harry Antrim and Yetta Peters were next. This entry had out some good stuff to laugh and think over. Harry opened up with "A Member of the Midnight Crew," a corking number for laughs and very suggestive. During their act the Carlton person gave some capital imitations, chiefly of drawing seltzer water, sawing a bone, and of a saxophone. He also plays the bones, juggling them at the same time. Miss Peters was strong with the assistance. The bunch likes this one. Carlton and Terry, billed as "comedians who can sing," followed, and peddled a line of comedy, some new, some old, all good, and the old Irish songs. All can sing in light, so the programme is O. K. The Five Browns Brothers close the one with a dandy musical act. The playing of their instruments is O. K., but the comedy is rather poor. The only time the colored boys lack energy is the phrase, "good work," when they close and he keeps silent. His antics are funny, but his talking powers poor. The same can also be said of the party who does most of the talking with him. However, this doesn't affect their musical powers in the least. They close with saxophones, one of the sweetest instruments when played right, and as a saxophone quintette the boys can't be beat. Talk about encores, they could get them all night. As he mentioned, this is a musical act, and then some.

The second act shows a cave, the retreat of the "Pirates of Penzance." This is a very pretty scene, and we are also shown a shipwreck. Mike and his den, with Ed. Mary Ann, are aboard the craft, but arrive on shore safe and sound and start in to run the island. Mike claims to be the "big mark" of the place—that is, fill the "Mrs." shows up. May Strick has been cast as Richard, the pirate chief, and acts accordingly. In white tights, in a duet with Amy Allyn, May looks very chipper; Carlton and Terry again the big noises and are well supported by Yetta Peters. The Lucia Romanos offered what is called "spirit dances," but the boys refused to fall. "Foolish Questions," by Harry Antrim and chorus, was the big hit of act two in the song line. The chorus and Harry acted out other roles, and some of the stuff pulled off by the bunch was very raw.

The chorus includes: Florence Freeman, Daisy Whinn, Miss Barton, Miss Roman, Kitty, Ruth, and Rose. The boys are: Hattie Frost, Lottie Williams, Loretta Ely, Elsie Ashton, Louise Broad, Millie White, Gladys Way, Mabel Hsedale, Sylvia Gampel. The executive staff: Louis Oberwarth, manager; Nat Golden, business manager; George Connell, musical director; Max Levy, carpenter; George Day, property master; C. D. Howie, electrician.

The Maurice Kraus Reception.

The special feature at the Maurice Kraus Olympic Theatre social annual mask and comedy ball was the crew, M. Kraus, Bob Van Osten and Annie Hart, both principals with the Serenaders (Eastern wheel).

Van Osten appeared in his make-up as the judge with the duck nose, and Annie Hart, in black and Harry acted out other roles, and some of the stuff pulled off by the bunch was very raw.

Joseph K. Watson Signs a Nice Contract.

Joseph K. Watson, principal comedian with the Lady Buccaneers Co. (Western wheel), has signed a contract for next season with the above company, to be featured, and an increase in salary. Sam W. Mitnick, THE CLIPPER representative, was a witness to the contract.

THE QUEENS OF THE JARDIN DE PARIS (Eastern).

Olympic Theatre, Jan. 3.

Opening for a week's engagement, this company has been doing business very well day matinee. The company remains the same as when last seen in New York at an uptown house.

Ahead of a Regular Show.

David Levitt, a well known advance man for the one night and three night burlesque shows, has been appointed business manager for the Cozy Corner Girls (Western wheel) for the rest of the season.

Amorita a Sensational Dancer.

Manager Strouse, of the Lady Buccaneers (Western wheel), has secured for the rest of the season a sensational dancer, who appears in knee length subreptic dress. Her name is Amorita. She is on at the close of the burlesque, and she holds them.

Clyde Darrow Dead.

Clyde Darrow, of Roble's Knickerbocker Burlesques, whose name in private life was Agnes Horton, died on Tuesday night, Dec. 28, in the Seton Hospital, Cincinnati, O., from appendicitis.

CHARLES ROBINSON AND HIS CRUSOE GIRLS.

Casino, Philadelphia, Jan. 3.

There are very few dull moments in Charles Robinson's Crusoe Girls, the first production of which occurred at the Casino Theatre, Philadelphia on Jan. 3, in the presence of a capacity house, which was more than cordial in its greetings to the new aggregation.

The show opens with a decidedly clever sketch, "The Evening Shop," from the pen of Charles Robinson and Matt C. Woodward. From the time that Charles Robinson appears as Leon Shampoo, the fun waxes fast and furious, and some of the comedy stunts that are worked over the footlights struck the audience in their funny spots. Harry Devine and Frank Smiley are able assistants in the fun line, and their efforts also met with keen appreciation. Margaret Cushing and Belle Williams, in the important female roles, were there in all parts of the game with their stunning costumes and their vocalizations. May Bernhardt and May Ward also furnish capital assistance, and met with well deserved applause. The olio portion of the programme also presents some new, novel and pleasing features. Margaret Cushing, the Australian nightingale, leads off in a clever act in which she is assisted by Dave Conroy and Frank Smiley. The act scored big. Next came Harry Devine and Belle Williams, in their screamer, "The Traveling Salesman and Female Drummer," which produced riots of applause. The next on this wire was a musical number by Charles Robinson in his famous act, "The Tramp and the Hebrew," and from start to finish the whirlwind applause that greeted the performer indicated that the patrons of the Casino were recognizing a superior act when they see it. The olio concludes with Marr and Evans, in a comedy acrobatic act, in which a number of new stunts received their meed of appreciation. The best thing in the show was reserved for the last, being a cleverly written burlesque, "Solomon, the Soldier," and besides being extremely witty, is most gorgeously mounted and handsomely costumed.

Charles Robinson is an indefatigable worker, and in his ability as a Yiddish comedian affords him plenty of opportunity. He has an able assistant in Harry Devine, who also makes a strong bid for popularity. The musical numbers are particularly fine. Max Ward making a telling hit in "Diana," while Margaret Cushing's rendition of "Mellie Lee" and "Angel Eyes," assisted by the chorus, were also strong numbers. Belle Williams was not far behind in popularity with her rendition of "Rah, Rah, Rah, the Athletics." The musical numbers of the show were produced and staged by Dan Jody in a most painstaking manner. The chorus includes: Sadie Rose, Adelaide Ramey, Anna Frey, Loretta Swinler, Sadie Lawrence, Sadie Sands, Freda Lee, Edna May Webster, Vivian La Vey, May Swinger, Marjorie Mortimer, Bud Cody, Signe Peterson, Lotta Van Bremen, Anna Hsienfield, Lillie Thurston.

A CHANGE IN ROUTE SHEET.

Schenectady Replaced by Troy.

The Empire Theatre, Schenectady, N. Y., will close its season as a Western wheel house Saturday night, Jan. 8. The bookings of the Empire circuit will be transferred to the Lyceum Theatre, Troy, N. Y.

The band, Harry Devine, will go into moving pictures and vaudeville. This leaves the Eastern wheel with a clear field in the Electric City.

Murray Livingston and Associates.

Work for Empty Stocking Club.

While playing Baltimore just before Christmas, Murray Livingston put through a charity scheme with great success. Dressed as sons and daughters of sunny Italy, Mr. Livingston, Gladys Collins and Harry Taylor, members of the troupe, went through the business section of Baltimore discharging music from a street piano and collecting money for the Christmas treat of the Empty Stocking Club, which was held at Ford's Theatre on Dec. 21.

The trio started out from the Gaiety Theatre where they were playing. They stopped in front of the office of The Star, in The American Building, collecting quite a sum of money from the business men.

Mr. Livingston and his assistants returned to the theatre in time for the matinee. The money collected was turned over to Mr. Bullard, manager of the theatre, who in turn sent it to Mrs. James A. Richardson, president of the Empty Stocking Club.

RENTZ-SANTLEY IN BOSTON NEXT WEEK.

The Rentz-Santley Co. (Eastern wheel) will play Boston, Mass., week of Jan. 10, at the Gaiety Theatre, instead of playing at the Metropolitan, New York, having played there during the holidays. From Boston they go to Philadelphia and the West.

A Twin Presentation.

Manager J. Herbert Mack, of the Murray Hill, and Fred Waldmann, the new manager, who took charge Jan. 3, were each presented on New Year's Day with a handsome silver water pitcher and service, appropriately inscribed by the employees of the house.

Notes.

Tom McRae, principal comedian with Jess Burns' Empire Show, was made an Elk New Year's Eve by the Brooklyn Lodge, No. 22. Mr. McRae is a member of Long Island City Lodge, No. 878, but by a special dispensation was allowed to be initiated by the Brooklyn Lodge. The Exalted Ruler Noble and many of the officers and members of the Long Island City Lodge were present, as well as numerous friends of the comedian, both in and out of the profession from different lodges. Mr. McRae, JESS BURNS, of the Empire Show, has made a two act piece of his famous "Two Pikers" burlesque, featuring Tom McRae. It was put on for the first time at Newark, two weeks ago, and was an immense success. James O'Neal works opposite McRae, and these two keep the audience laughing all the time. Fontaine and Temple are doing a sister act in place of the single act done by Miss Fontaine. Rose and Ellis remain one of the big features of the attraction.

FRED IRWIN'S GIBSON GIRLS are presenting the new show at Hurlitz & Seamon's Music Hall, New York. A full review will appear in our next issue. RUTH WATSON and her Beef Trust broke the record at the Star Theatre, Cleveland, O. The best natural week of the season, with nothing extra. The gross was \$4,811. A SINE QUONIAM BABY BOY was born on Dec. 30, to Mrs. Pete La Belle, of the La Belle Troupe.

THE TWO ASHTONS have joined the Dainty Parrot Co. to introduce a novel club act.

J. MACK BELFORD is no longer connected with his former partner, Al. G. Belford, or an act calling themselves the Belford Bros. He is still with the Moulin Rouge Girls Co.

AT THE OLD

HOWARD

BOSTON'S BRIGHTEST, BIGGEST AND BEST BURLESQUES WEEK OF JAN. 3, 1910, BOSTON, MASS.

1910

We not only wish all our patrons a Happy New Year, but we're going to help make it so, by pushing to the front, right off the reel, a show that it has the whole burg yelling with delight from the drop of the hat. You hear a lot of yapping nowadays about the great 1915 movement, and what Boston is to be. That may interest a whole bunch, but take it from us that the wise ones around Beantown are more interested just now in events of the present year. It's all right to plan five years ahead if you want to, but don't postpone your fun that length of time—if you do you'll make us believe you've got a ground wire somewhere. The Kentucky Belles have hit Boston. They will open up an advance burlesque that is years ahead of its time, and if you can drag one hoof in front of the other, strike out for the Old Howard and be in with the wise ones who are up and doing all the time. Have your fun by beginning right this week. Perhaps when the celebrated year "1915" comes, you may be eating snowballs. There's no time like the present, so beat it straight to the big joy foundry where the laughsmiths keep you chuckling overtime. Always something doing from 1 till 11 at the Old Howard.

KENTUCKY BELLES

Whalen and Martell's Show with the Right Ring.

Don't get flustered there, old sport, here's where you're going right up against a real leader among the coin collecting shows, and the Blue Grass Maids with this company have a touch of Southern beauty that makes them popular with every trouser-leg. We don't blame college chaps to pass up their Greek and Latin for a night when they can take a few lessons in Advanced "Auction" by flashing forms that look divine and faces that look all to the good, even without the aid of a paint brush or powder puff. They will be seen and very much heard in a big winner.

The Girl From Albany

It will be readily seen that it must be a "capital" show, as the girls know their primer from cover to cover, and it's one of those big type shows that looks up great under the glare of the Edison product. Frank Graham, the real "root," will appear as Col. Trouble, and he has all kinds of it. Edith Randall, the girl with the saucy strut and a promenade walk that gets the glasses, will drop a few joy packages of nonsense that will land right side up. Della Whitten is "Rose Winters," the girl from Albany, and Bianchi Curtiss will have something to say. Among the switchers are: Florio, Leon, Bern, Sudo, Hattie Benjamin, Lottie Reynolds, Corinne Brown, Blanche Savoy, Mabel Le-Mary, Louise Mann, Rose Morris, Grace Walsh, Cassie Martin, Jay Gray, Tessie Belfrage, Georgia DeArville, Evelyn Allen and Billie Bishop. In the vaudeville line, will be viewed Joe Opp, "A Modern Player," Frank Graham and Edith Randall, in "A Gay Old Boy," Hardon and Walcott, in "A Man Wanted," La Belle Helene and others.

ALSO THE OLD

HOWARD

FLIGHTY FLYERS

3 HANLONS

A trio of live wire clowns, acrobats and eccentric dido workers, who are always a little ahead of the parade in their line of amusement.

ARTIE HALL

Here's the genuine Georgia girl back again on the position. As a "Coon Shouter" she has all the rest faded, and just tell the bunch that there's a hot time in store for them.

JORDAN & CO.

Ed. C., with Mlle. Chulita and others, will present their snappy scream, labeled "Tom Katz' Night Out." As a real laugh producer it certainly produces.

HANSON and MILLER

Real "Blizzard Maids." They'll take the whole town by storm and sweep everything off the vaudeville map. Annie and Alice will get you all right.

THE MANDYS

The shifty pair—Here's a couple who not only use the mits but pass out a side line of junk that pleases, and keeps the crowd good natured.

JENNIE WARD

It will seem like "Old Home Week" to have Jen back on the lumber—say, boys, how she can step. Her chattering and songs are in the class that wins.

WHITELY and BELL

Dave and Lucille are something pretty slick in the conversation and warble department of vaudeville, and will be here with both motors to hit it out.

HARRIS and NELSON

In an eccentric and knockabout feature that makes you think they must be made of Indiana rubber. Just get a flash at their tumblings.

BILLY HINES

Billy is one of those nimble shoe shakers that trips the light fantastic in kipper fashion and sings.

JAY HUNT, Business Manager

PHIL HUNT, N. Y. Agent, Long Acre Bldg., B'way, Room 416. EDWARD KELLY, Boston Agent, 65 COURT STREET. FRED R. DOHERTY, the man who writes the Ad-dance.

Always something doing from 1 till 11 at the old Howard.

BE A LEADER

NOT A TRAILER
Sing the Latest Metropolitan
ILLUSTRATED HITS

AMINA

Paul Lincke's Great Egyptian Intermezzo
Song. Most wonderful slides ever produced!

Come After Breakfast, Etc.

The song that makes the Sphinx laugh.
S. H. Dudley's cyclonic uproar in "His Honor
the Barber." Great slides.

Wish I Had Old Girl Back

The big consolation song hit sweeping the
country.

I'm Not That Kind of Girl

Big novelty from Anna Held's show. You'll
get all kinds of encores with this one.

Down at the Huskin' Bee

The popular barn dance song, going bigger
every day.

GEE! AIN'T AMERICA GRAND OLD PLACE

Your audiences will rise from their seats
when they see the views of this one, showing
Washington, Dewey, Fulton, Edison, Wright
Brothers, etc.

HE WASN'T SUCH A BAD CHAP AFTER ALL

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Another thriller! March ballad with a tinge
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New sentimental ballad. Beautifully illus-
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High class number by composer of Thousand
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Purple Shadows Tint Golden Grain

One of those Believable Rustic Ballads

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Irish Character Song—Very Funny

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TOR, care of CLIPPER.

OUT OF TOWN NEWS

Providence, R. I.—Providence Opera
House (F. B. Wendelschafer, mgr.) "The
Jolly Bachelors" filled in a return date week
of Dec. 27. Large business was the rule.

Afternoon of 28, a special car took the prin-
cipals, Manager Wendelschafer, the actors
and other invited guests to the State Prison,
where, as a Christmas treat, a special en-
tertainment was given to the hundreds of men
and women confined there. Wilton Lackaye,
in "The Battle of Marston," and "The
Beauty Spot" divide the week of Jan. 3-8.

IMPERIAL (Frank Gray, mgr.)—Grace La
Roe and company attracted large business
Hilliard and William Coughlin are co-stars.
In "A Fool There Was," 3-8.

EMPIRE (Spitz & Nathanson, mgrs.)—"In
the Bishop's Carriage" is the attraction 3-8.
An unusual advertising scheme was the tour
on the Saturday preceding the opening,
through the downtown offices, of a phenom-
enally brisk young woman clad in a scarlet
raincoat, hat and veil, distributing the cards
of the leading woman, Thomas E. Shea
makes his annual visit to the house 10-15.

KITH'S (Chas. Lovenberg, mgr.)—J. M.
Allison's "Betty in Dreamland" is the head-
liner 3-8. Others are: Little Billy, Nellie
V. Nichols, Carpenter and Grady, the Mer-
maids, the Three Erwins, George Austin
Moore, Oscar Lorraine, Brady and Maloney,
and Wilson.

WESTMINSTER (George F. Collier, mgr.)—
Fred Irwin's Big Show, with "What Happen-
ed After Twelve" as the burlesque, is
drawing good houses 3-8.

NOTES—There are six variety acts at
Rullock's Theatre 3-8. They included: The
Four English Dancing Dolls, La Rose Brothers,
Billy Adams, Rose Sharon, the Moxleys,
and Prince Wentworth. At the Seaside
Temple, 3-8, the vaudeville attractions are:
Russell's Minstrels, Edwin George, Jules Har-
ron and the Redding Sisters. . . . The em-
ployees of Kith's Theatre gave Manager
Lorenberg, as a Christmas present, a life-size
portrait in oils of himself, made by a well
known local artist.

St. Paul, Minn.—Metropolitan Opera
House (L. N. Scott, mgr.) Melotyre and
Heath, in "In Hayti," had very good busi-
ness Dec. 26-29. "The American Idea" 30-
Jan. 3. Henry Woodruff, in "The Prince of
Tudor," 3-5. "The Thief" 6-8. "The Merry
Widow" 9-12. George Cohan, in "The Yan-
kee Prince," 13-15.

ORFÈUM (H. W. Pieron, mgr.)—Big
houses at all performances week of 26. Week
of Jan. 2: George Auger, in "Jack the Giant
Killer," Fred Lindsey, Thorne and Carle-
ton, Ansell and Dey, Charles Keana, the
Red Brothers, Marshalls.

GRAND (Theodore L. Hayes, mgr.)—Busi-
ness very good with "The House of a
Thousand Candles" 26-28. "The Lion and
the Mouse" comes Jan. 2, for one week.
"The Girl and the Detective" week of 9.

MAJESTIC (J. Jack Bondy, mgr.)—A
strong bill, with Anna Eva Fay as a head-
liner, packed the house to the doors week of
26. For week of Jan. 2: "The Lion and
the Mouse," "The Girl and the Detective,"
Bert E. Meiburn, Kimball and Donovan, Jo-
seph Cataldo.

STAN (Arthur Mueller, mgr.)—Big busi-
ness with "The House of a Thousand Candles"
week of 26. "Wine, Women and Song" week of
2, Sam T. Jack's Company week of 9.

Syracuse, N. Y.—Welling Opera House
(John L. Kerr, mgr.) "The Candy Shop" Dec.
31, Jan. 1. Robert Edson, in "A Man's a
Man," 3-5. Clara Lipman, in "Marjorie's
Mother," 7-8.

HASTARD (Stephen Bastable, mgr.)—Wm.
Turner, in "The Sporting Deacon," 31, Jan. 1.
"The Time, the Place and the Girl" 3-5.

GRAND OPERA HOUSE (Chas. H. Plummer,
mgr.)—Week of 3: "The Models of Jordin
Carroll," Carroll Henry and Alvin Singers,
Dougherty and Harlow, Howard Bros.

Auburn, N. Y.—New Jefferson Theatre
(Wm. J. Muldoon, mgr.) "The Candy Shop"
Jan. 2, with Frank Loring; "The Third De-
gree" 4, "The Holy City" 7.

BUTTS AUDITORIUM (John N. Ross, mgr.)—
Christmas matinee and night, valuable
benefit of local lodge of Elks. "The King of
Cadenza" 28, with Marguerite Clark and Wm.
Norris; "For Her Brother's Sake" Jan. 1,
Viola Allen 7, "Going Some" 8.

REVERA OPERA HOUSE is closed.

HAPPYLAND, DREAMLAND, MOTION WORLD,
all to good business.

Burlington, Ia.—Grand (M. S. Scovill,
mgr.) two good audiences to see "Girls"
Dec. 25. Vogel's Minstrels, 24, draw a good
house. "The Whirling Hour" Jan. 2, Gay
Morning Glories, 5, wrestling match 7.
Garwick (J. M. Root, mgr.)—Holiday busi-
ness especially good, and Emma's dog act
drawing very large.

North—The Palace, Elite and Lyric the-
atres did very large business during the hol-
idays, notwithstanding the severe cold
weather.

Lancaster, Pa.—Fulton Opera House
(Chas. A. Yecker, manager) "The Call" Jan. 8.
FAMILY (Ed. Mozart, mgr.)—Week of 3:
"Alfred the Great, Hayes and Alvin, Krug-
enda and Job, Lero and Payne, Josephine
Saxton and her picks, Gertrude Griffith and
company, moving pictures.

Hartford, Conn.—Parsons (H. C. Par-
sons, mgr.) Fluke O'Hara did well Dec. 29,
30, 31. Hartford, in "Springtime," 19
good audiences, 31, Jan. 1. Richard J. Jose,
in "Silver Threads," 4, 5; "The Girl from
Rector's" 6, "The Politics of 1909" 7, 8.
Colt's Band Golden Jubilee 10.

Hartford (H. H. Jennings, mgr.)—Yale
Dramatic Association Jan. 1, "Miss Philura"
4-6, Wilton Lackaye 7, S. Jefferson Dec. 30
10, 11.

Poli's (Harry Edwards, mgr.)—Week of
3: Kessler and Vann, Lopez and Lopez, Ma-
son and Bradford, the Gramons, Shaon and
Shields, Work and Ower, Bert Shepard.

Seaside (H. C. Young, mgr.)—Week of 3:
Nellie Lytton, Squires Nugent, Frank Waters
and Henry Thorne.

The Nickel and Harry Hour continue to
draw good business.

Galveston, Tex.—Grand Opera House
(Chas. T. Brian, mgr.) "The Merry Widow"
did fairly well Dec. 21. "Brewster's Millions"
draw small audience 23, 26. "Pluffy Millions"
28, "The Lion" 30, Mrs. Fluke 31.

Peoria's Majestic (Thos. J. Boyle, mgr.)—
Week of 26: Cal Stewart, Augusta Taylor
company, the Harralls, Harry Fetterer, Ches-
ter and Grace, and the Majestograph.

St. Scott, Kan.—Davidson (H. C. Erlich,
mgr.) W. B. Patton, in "The Blockhead," Dec.
29, to big business. "As the Sun Went
Down" 29, "The Great John Gannon" Jan. 3.
"The Right of Way" 5, Tim Murphy 8.
"Strongheart" 10, "Paid in Full" 11, "Lena
Rivers" 14, "The Gingerbread Man" 15.

Deaths in the Profession.

Mrs. Phoebe Russell Roberts, Dec. 31.
Ages 80. Death—Schuylkill, Jan. 2.
CITY DANGEROUS, Dec. 28.

AN HONG, Dec. 29.

Mrs. E. J. Milman, Dec. 30.

Patsy Webb Parker, Dec. 21.

At Bedford, Dec. 28.

C. E. Nix, Dec. 31.

Wm. G. Wagner, Dec. 19.

Wm. Foster, Dec. 23.

Polly O'Neill, Dec. 23.

Mr. Grant, Nov. 27.

Mrs. Chas. G. Wiff, Dec. 24.

Notice on the above will appear next week.

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\$24, new \$100; song sets \$1.50, model B gas outfits
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State age, height, weight. Must be good looking.
Send photo if possible. Address

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the rest. DE ROSE & RUTHERFORD,
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—If you've got the Act, we've got the
time. Write quick.

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At 10 A. M., Jan. 10, 1910, on the Fair Grounds
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Elephant Pony, two Barge Mares, eight Bar-
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12-tie Seals, one 60ft. Stock Car, four 60ft. Flat
Cars, one 60ft. Sleeper that will sleep sixty people,
2-tie high, and numerous other show property.
The above MUST be sold. I will be at the Hotel
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"THE VILLAGE FIDDLER"

On week of Dec. 20, at 2:05 and 8:01, O. L. Hall, of the Chicago "Journal," of Dec. 21, was "hep." He said: "Vaudeville that approaches perfection is the Christmas treat provided at the Majestic. A host of notables of the variety stage offer this week one of the most costly, most finely varied and most admirably balanced bills ever given at the beautiful Monroe Street theatre. The program is ornamented by several names famous in vaudeville and by at least ONE OTHER THAT THREATENS TO BECOME FAMOUS. Cressy and Dayne, Eddie Leonard, Edna Aug, Fred Walton, Mildred Morris and the Russell Brothers are on Monday matinee, Dec. 27, in 10th position in a program of 19 acts. At night, Manager Lyman P. Glover moved Mr. and Mrs. Jack McGreevy to 11th place, next to closing and HEADLINER'S POSITION.

the better known performers, but keep your eye on Jack McGreevy, for he'll be, or ought to be, a HEADLINER HEREFTER. McGreevy, making his bow as a gabby old country fiddler, made the most decided individual hit with the audience made by anyone on the bill yesterday afternoon. He kidded and danced and talked a lot of nonsense sprinkled with wisdom. His impersonation was fairly true to life. He wasn't a stage hayseed; he was a worn but wise old man from the farm. Mrs. McGreevy, playing as a country girl, aided in the act."

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Prefer Man with Specialty.
CLEVER INGENUE AND SOUBRETTE WITH SPECIALTY
Also want Strong Novelty Act, such as up-to-date Mind Reading or something to create talk and discussion. Send programmes. State age, height, salary, etc. in first letter. Long season assured reliable and capable people. Other useful people write. Address: ERNEST LATIMORE, Temple Theatre, Alton, Ill., from Jan. 3 to 15. N. B.—This will be the first change made with this Co. in three months. There's a reason.

WARNING! "TILLY OLSON"

It has come to my notice that GLADYS SEARS, "The Girl with Many Diageets," will star in the SWEDISH COMEDY DRAMA
for ten weeks, on the Stair & Havlin time. This is to give notice that CARL M. DALTON is the sole owner and proprietor of the dramatic composition, "TILLY OLSON," and that the above presentation of the piece by Gladys Sears, her managers, or anyone else, is entirely unauthorized by the owner; and managers of open houses who play this play, and others interested in the production will be prosecuted to the fullest extent of the law. This play can be loaned on reasonable royalty in certain territory.

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Good All Repertoire People. Must have good wardrobe and good looking. Send photos and don't misrepresent or you will walk. I also want a good Property Man with specialties. Now don't swell up on salaries if you want an answer.
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LEADING MAN and WOMAN, SINGING and DANCING SOUBRETTE
COMEDIAN with Specialties. Others write
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Permanent Stock and Vaudeville. LANSING, MICHIGAN
NOW BOOKING FOR 1910-11. WANTED—REPERTOIRE SHOWS with ability to play four weeks or longer. Only meritorious companies need apply. New theatre, ground floor, centrally located. Seating capacity 550. Population over 40,000. Two changes of bill. Three matinees weekly.
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Must be a WELL KNOWN RECOGNIZED QUARTETTE, for a permanent position in Cincinnati, balance of season, eight shows per week. Men with the reputation of "That" quartette. This quartette is wanted to assist a high class lecturer. Write full particulars.
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Juveniles and Gen. Bus.
Age 22; height 5'11"; weight 161. All wardrobe, experience and ability. References if desired. Can join on wire. Ticket. Address: GEN. DEL., DALHART, TEXAS.

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B. SHIRT LEADS, HEAVIES AND CHAR. COMEDY. 8 rock or rep. Modern wardrobe on and off. Appearance, sober and experienced. Ill. 6ft. 11in., wt. 181 - age 27. Don't need ticket—but show me. Perm. Add.: 715 Wheeling Ave., Kansas City, Mo.

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2 first class Cornets, good Street Men, 2 Clarinets, Minstrel Talent in all lines, a strong Novelty Act to run 12 minutes. All address by letter only per route: Elkton, Md., Jan. 4; Fort Deposit, Md., 7; Oxford, Pa., 12; Delta, Pa., 10; Red Lion, Pa., 11; Gettysburg, Pa., 12; West Minister, Md., 13; Brunswick, Md., 14; Charlestown, W. Va., 15.

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"VAUDEVILLE'S NEWEST QUEEN"

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Supplemental List in Another Column.

DRAMATIC AND MUSICAL.

Adams, Maude (Chas. Frohman, mgr.)—N. Y. City 3-15.
 Anglin, Margaret (Louis Netherland, mgr.)—Boston, Mass., 3-8, Pittsburg, Pa., 10-15.
 Arline, George (Harrison Grey Fleke, mgr.)—Pittsburg, Pa., 3-8.
 Arpockle, Maude (Klaw & Erlanger, mgrs.)—Lowell, Mass., 3-8.
 Asenden Stock (Chas. G. Asenden, mgr.)—Wichita, Kan., 3-5, Washington 10-15.
 "Aragons, The" (Chas. Frohman, mgr.)—Philadelphia, Pa., 3-8, indefinite.
 "Arson Lapin" (Chas. Frohman, mgr.)—Chicago, Ill., 3-15.
 "American Idea" (Cohan & Harris)—Anderson, Ind., 3-8.
 "All the Jimmy Valentines" (Lieber & Co., mgrs.)—Chicago, Ill., 3-8, indefinite.
 "Alaskan" (Wm. P. Colles, mgr.)—San Francisco, Cal., 3-8, Fresno 10-15.
 "As the Sun Went Down" (Arthur C. Alston)—Independence, Kan., 5, Chanute 6, Iola 7, Wichita 8, Newton 10, Abilene 11, Concordia 12, Clay Center 13, Junction City 14, Beatrice, Neb., 15.
 "As Told in the Hills" (W. F. Mann's Alex. Story, mgr.)—Lafayette, N. Y., 3, Southampton, N. Y., 3, Oswego, N. Y., 3, Binghamton 3, Adirondack 10, Amherst 11.
 "Bachelors" (David Belasco's (T. F. Dean, mgr.)—Quincy, Ill., 5, Bloomington 6, Decatur 7, Springfield 8, St. Louis 10, 10-15.
 "Bachelors" (Chas. Frohman, mgr.)—Detroit, Mich., 3-8.
 "Belle" (Klaw & Erlanger, mgrs.)—Washington, D. C., 3-8, Cincinnati 6, 10-15.
 "Bernard" (The Shuberts, mgrs.)—Philadelphia, Pa., 3-15.
 "Bible and Artistic" (Geo. H. Murray, mgr.)—San Francisco, Cal., 3-8, Portland Ore., 10-15.
 "Brown, Kirk" (J. T. Macanley, mgr.)—Williamsport, Pa., 3-8, Lebanon 10-15.
 "Boston Opera" (Henry Russell, mgr.)—Pittsburg, Pa., 3-8, Chicago, Ill., 10-22.
 "Black Patti Musical Comedy" (R. Voelckel, mgr.)—Ocala, Fla., 3, Tampa 6, St. Petersburg 8, Orlando 10, Palatka 11, St. Augustine 12, Jacksonville 13, 14, Fernandina 15.
 "Bon-Hur" (Klaw & Erlanger's)—Baltimore, Md., 3-8.
 "Barrier, The" (Klaw & Erlanger's)—N. Y. City 10, indefinite.
 "Brewster's Millions" (Cohan & Harris)—Tacoma, Ariz., 5, Prescott 7, Phoenix 8, Redlands, Cal., 10, San Bernardino 11, Bakersfield 12, Fresno 13, San Jose 14, Stockton 15.
 "Bride Mouse" (The Shuberts)—South Chicago, Ill., 3-5.
 "Buster Brown" (Eastern (A. E. Denman, mgr.)—Baltimore, Md., 3-8, White Plains, N. Y., 3, Clarendon, N. H., 7, Brattleboro, Vt., 8, Belknap Falls 10, Ludlow 11, Bennington 12, Saratoga Springs, N. Y., 13, Oneonta 14, Binghamton 15.
 "Buster Brown" (Western (E. H. Fitzhugh, mgr.)—Gettysburg, Pa., 5, Chambersburg 6, Carlisle 7, Harrisburg 8, Annapolis, Md., 10, Richmond, Va., 11, 12, Norfolk 13, 14, Durham, N. C., 15.
 "Billy" (The Shuberts)—Louisville, Ky., 3-5.
 "Bright Eyes" (Jos. M. Gaites)—Boston, Mass., 3-8, indefinite.
 "Brown of Harvard" (Will J. Nodine, mgr.)—Philadelphia, Pa., 3-8, Atlantic City, N. J., 10, 11, Trenton 12, Easton, Pa., 13, Allentown 14, Williamsport 15.
 "Broadway After Dark" (A. H. Woods)—Buffalo, N. Y., 3-8, Cleveland, O., 10-15.
 "Bread of a Thief" (J. P. Eckhart, mgr.)—Detroit, Mich., 3-8, Chicago, Ill., 9-15.
 "Banker's Call" (Harry Shannon, mgr.)—Berkeley, Pa., 5, Hazleton 6, Lansford 10, March 11, Plymouth 12, East Stroudsburg 13, Bangor 14, South Bethlehem 15.
 "Collier, William" (Chas. Frohman, mgr.)—Philadelphia, Pa., 3-8.
 "Catie, Richard" (Richmond, Ind., 3, Louisville, Ky., 4-8, Zanesville, O., 10.
 "Cahill, Marie" (D. V. Arthur, mgr.)—Seattle, Wash., 9-15.
 "Clark, Marquette" (The Shuberts, mgrs.)—N. Y. City 10, indefinite.
 "Cohan, Geo. M." (Cohan & Harris, mgrs.)—Minneapolis, Minn., 9-12, St. Paul 13-15.
 "Charles Cherry" (The Shuberts, mgrs.)—Kansas City, Mo., 3-8.
 "Chauncey-Kellogg" (Fred Chauncey, mgr.)—Titusville, Pa., 3-8, Lockport, N. Y., 10-15.
 "Cutter Stock" (Wallace R. Cutter, mgr.)—Huntington, Pa., 3-8.
 "Carroll Comedy" (Jon Carroll, mgr.)—Marietta, O., 3-8.
 "Cath, Barleigh" (Fred Taggart, bus. mgr.)—Muncie, Ind., 3-15.
 "Cushman Comedy" (Logansport, Ind., 13-15.
 "Candy Shop" (Chas. B. Dillingham's)—Baltimore, Md., 10-15.
 "Climax, The" (Jos. M. Weber's)—Jersey City, N. J., 3-8.
 "Climax, The" (Pennsylvania, Jos. M. Weber's (J. Newman, mgr.)—Schenectady, N. Y., 6, Amsterdam 7, Gloversville 8, Saratoga Springs 10, Glens Falls 11, Hudson, N. Y., 12, Claremont, N. H., 13, Keene 14, Brattleboro, Vt., 15.
 "Climax, The" (Middle West, Jos. M. Weber's (Henry L. Young, mgr.)—Dedance, O., 5, Fort Wayne, Ind., 6-8, Peru 10, Kokomo 11, Crawfordsville 12, Terre Haute 13-15.
 "Climax, The" (East, Jos. M. Weber's (M. Osterman, mgr.)—Green Bay, Wis., 9-15, Oshkosh 8, Appleton 9, Fond du Lac 12, Madison 13, La Crosse 14, Rochester, Minn., 15.
 "Climax, The" (Chas. Frohman, mgr.)—Boston, Mass., 3-8, New Bedford 10, Weymouth 11, Cohasset 12, Weymouth 13, Weymouth 14, Weymouth 15.
 "Chocolate Soldier" (E. C. Whitney's)—N. Y. City 3, indefinite.
 "City, The" (The Shuberts)—N. Y. City 3, indefinite.
 "Commanding Officer" (Daniel Frohman's)—N. Y. City 3, indefinite.
 "Cow-Puncher" (W. P. Mann's (M. W. McGee, mgr.)—Indianapolis, Ind., 3, Wagon 9, Water Valley 7, Oxford 8, Holly Springs 10, Somerville, Tenn., 11.
 "Convict's Sweetheart" (A. H. Woods)—Kansas City, Mo., 3-8, St. Joseph 9-12, Omaha, Neb., 13-15.
 "Creole Slave's Revenge" (A. H. Woods)—Louisville, Ky., 3-8, Cincinnati 6, 9-15.
 "Convict 999" (A. H. Woods)—Cleveland, N. J., 3-5.
 "Ciansman" (Geo. H. Brennan, mgr.)—Cincinnati, O., 3-8, Middletown 10, Richmond, Ind., 11, Logansport 12, Fort Wayne 13, Waukegan, Ill., 14, La Crosse, Wis., 15.
 "County Sheriff" (Wee & Price's (Chas. H. Brooke, mgr.)—Danvers, Conn., 6, Rockville 7, Waterbury 8, Winsted 10, East Hampton, Mass., 11, Hingham, N. Y., 12, Schuylerville 14, Schenectady 15.
 "Cowboy and the Thief" (Bowland & Clifford's)—Rochester, N. Y., 3-8, Baltimore, Md., 10-15.
 "Call of the Wild" (Betts & Fowler, mgrs.)—Napoleon, O., 5, Marion 6, Sandusky 7, Mansfield 8, Akron 10-12, Steubenville 13, Butler, Pa., 14, East Liverpool 15.
 "Call of the Wild"—Ann Arbor, Mich., 8, Jackson 10.
 "Casey's Victim" (Al. Marx, mgr.)—Manmouth, N. J., 6, South Plainfield 7, Elizabeth 8, Camden 9, Camden 10, Camden 11, Camden 12, Camden 13, Camden 14, Camden 15.
 "Convict's Daughter" (Philadelphia, Pa., 3-8.
 "Dew, John" (Chas. Frohman, mgr.)—Boston, Mass., 3-15.
 "Daniel, Frank" (The Shuberts, mgrs.)—N. Y. City 3-8.
 "Dawson, J. R." (Cohan & Harris, mgrs.)—Philadelphia, Pa., 3-8, Brooklyn, N. Y., 10-18.
 "De Angells, Jefferson" (The Shuberts, mgrs.)—Baltimore, Md., 3-8, Hartford, Conn., 10, 11, Providence, R. I., 13-15.
 "Dresser, Marie" (Lew Fields, mgr.)—Chicago, Ill., 9-15.
 "Daly, Bernard" (Portland, Ore., 3-8.
 "Dodge, Sagard" (R. S. Popl, mgr.)—Modesta, Cal., 3-8, Turlock 10, Tulare 13.
 "Davis, Florence" (A. G. Delamater, mgr.)—Norfolk, Va., 3-8.
 "De Lacy, Leigh" (Monte Thompson, mgr.)—Lawrence, Mass., 3-8.
 "Dellinger, Princess" (Chas. Frohman's)—N. Y. City 3, indefinite.
 "Dick Whittington" (The Shuberts)—Boston, Mass., 3-15.
 "Daniel Boone on the Trail" (Eastern (Chas. A.

I'D LIKE TO BE THE FELLOW

THAT GIRL IS WAITING FOR. This is the absolute novelty Song. We could go on saying a whole lot about it, but what's the use? It's a knockout. We want you to have it.

YOU FOR ME

WHEN YOU'RE SWEET SIXTEEN. This is the Song you heard Frank Morrell sing. He said a few weeks ago to us I haven't a Song that will "Bring Me Back" at the end of my act. From the very first time he put this one on, and he put it on "last," it "brought him back."

JIM-A-DA-JEFF

This is the guinea knockout, and, of course, it's the popular subject of the day, and it tells how the ever popular "Jim-a-da-Jeff" knocked out "Jack-a-de-Jonce."

I'LL BE BACK NEXT SUMMER AT TWO O'CLOCK

A Novelty Rag Coon Song. Just the thing for action, and a great story

EVERYBODY'S HAPPY WHEN THE MOON SHINES

This song is acting just like "LONESOME" did; it's creeping up at a tremendous rate every day. It's just a natural hit. Nothing can stop it. Mark what we say, in a month from now it will be the most popular song.

MARGARITA

If you sing "Margarita" they'll sing in the chorus with you. They can't help it, it's contagious. The toughest audience will be unable to keep quiet if you sing "MARGARITA." It's in the air.

By the way, "MARGARITA" is out for Band and Orchestra as a March and Two-step, it's also in concert form as an Intermezzo. It is one of those all around irresistible pieces, and the orchestra and band leaders are daffy about it. We want you to have these songs, we want you to send for them. We would rather have you hear them down at our place, come in if you can, we have a host of pianists, here they are: MAURICE ABRAHAMS, JACK ELLIOTT, FRED O'CONNOR, HARRY LAZARUS, FRANK HENNIG, EDDIE CORDON, HARRY COLLINS, BILLY SCHULTZ, MAXWELL SILVER and KERRY MILLS.

Come in and have BILLY REDMOND teach you them for quartette or solo.

Orch. and Prof. Copies, any key, free of charge. Send stamp for postage.

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MME. MAURICIA MORICHINI.

Grand Opera (Oscar Hammerstein, mgr.)—N. Y. City 3, indefinite.
 Grand Opera (Oscar Hammerstein, mgr.)—Philadelphia, Pa., 3, indefinite.
 Gilmore, Barney (Havill & Nodine, mgrs.)—Grand Rapids, Mich., 3-5, Kalamazoo 6, Elkhart, Ind., 7, Wabash 8.
 Gumpwin, Chas. E.—Ann Arbor, Mich., 11.
 Go-Won-Go (Thalder & Co., mgrs.)—Springfield, Mass., 6-8, Fall River 10-12, Brockton 13.
 "Gentleman From Mississippi" (Brady & Grismer's)—Philadelphia, Pa., 3, indefinite.
 "Gentleman From Mississippi" (Central, Brady & Grismer's)—Indianapolis, Ind., 3-8, St. Louis, Mo., 9-15.
 "Gentleman From Mississippi" (Brady & Grismer's)—Worcester, Mass., 3-8, New Bedford 10-12.
 "Going Some" (The Shuberts)—Boston, Mass., 10-15.
 "Grandstar" (Baker & Castle, mgrs.)—Montreal, Can., 3-8.
 "Goddess of Liberty" (Mort H. Singer, gen. mgr.)—Chicago, Ill., 3-15.
 "Goddess of Liberty" (Howard & Woods, mgrs.)—N. Y. City 3, indefinite.
 "Girl Question" (Eastern, H. H. Frazer's)—Canton, O., 5, Akron 6, Warren 7, New Castle, Pa., 8, Butler 10, Greenburg 11, Johnstown 12, Altoona 13, Huntington 14, Pottsville 15.
 "Great Divide" (Henry Miller's)—Wheeling, W. Va., 3-8.
 "Girl Question" (Western, H. H. Frazer's)—San Antonio, Tex., 5, Houston 7, Bay City 8, Galveston 9, Port Arthur 10, Beaumont 11, Orange 12, Lake Charles, La., 13, Jennings 14, New Iberia 15.
 "Golden Girl" (Mort H. Singer's (S. W. Combs, mgr.)—New Orleans, La., 3-8, Lake Charles 9, Houston, Tex., 10, 11.
 "Girl at the Helm" (H. H. Frazer's)—Salt Lake City, U. S. A., 3-8, Ogden 9, Rock Springs, Wyo., 10, Laramie 11, Cheyenne 12, Cold Springs 13, La Junta, Colo., 14, Rocky Ford 15.
 "Girl From U. S. A." (City, Harry Scott Co's)—Philadelphia, Pa., 10-15.
 "Girl From U. S. A." (Eastern, Harry Scott Co's)—Pomona, O., 5, Crooksville 7, New Philadelphia 10, Coshocton 11, Cambridge 12, Caldwell 13, Woodfield 14, Belleaire 15.
 "Girl From U. S. A." (Western, Harry Scott Co's)—Davenport, Ia., 5, Adel 6, Osceola 7, Ottumwa 8, Davenport 9, Iowa City 10, Cedar Rapids 11, Washington 12, Mount Pleasant 13, Oskaloosa 15.
 "Girl From U. S. A." (Central, Harry Scott Co's)—Hankato, Kan., 5, Oberlin 6, Norton 7, Goodland 8, Colby 10, Hays 11, Wilson 12, Lincoln 13, Salina 14, Manhattan 15.
 "Gambler of the West" (A. H. Woods)—Rochester, N. Y., 3-5, Syracuse 6-8, Boston, Mass., 10-15.
 "Girl and the Detective" (C. E. Blaney Amuse Co's (Geo. S. Ballenger, gen. mgr.)—Milwaukee, Wis., 3-8, St. Paul, Minn., 9-15.
 "Gay Musician" (John P. Slocum's)—Seattle, Wash., 3-8.
 "Girl and the Stampede" (Victor E. Lamberg, mgr.)—Madison, Kan., 6, Eureka 7, Neosho Falls 8, Hartford 10, Waverly 11, Quococo 12, Lyndon 13, Scranton 14.
 "Girl of Eagle Ranch" (Kelly & Brennan, mgrs.)—Dexter, Mo., 3, Poplar Bluff 8, Wilson 10, Willow Springs 11, Cabool 12, Mountain Grove 13, Osark 15.
 "Girl That's All the Candy" (B. M. Garfield, mgr.)—Le Mars, Ia., 5, Sibley 6, Loveno, Minn., 7, Pipestone 8, Brookings, S. Dak., 10.

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the defendant admit that she sings the copyrighted song with the musical accompaniment, but she says that she does so merely to mimic the complainant, Iregos. She contends that she gives her own interpretation of the copyrighted impersonations of Iregos, including said complainant, and, as incidental impersonations, sings the songs they are actually imitating. The mimicry is said to be of the particular song, the particular singer, and not the singer in general. But the particular song is not imitated in order to imitate a singer it is necessary to sing the whole of a copyrighted song. The mannerisms of the artist impersonated are also imitated. The defendant's brief—"MAY BE A WHOLE SONG TO Imitate WORDS." And if some words are absolutely necessary, still a whole song is hardly necessary to imitate a whole song is required to imitate a whole song. THE IMITATOR SHOULD SELECT ONE SINGER.

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3. "THE PRIMA DONNA FROM AVENUE B"	6. "THE PONY BALLET GIRL"

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Portland, Me.—Jefferson (Julius Cahn, mgr.), "The Circus Man" was the attraction of week of Dec. 27, appearing to very large audiences. Governor Fernald, with family, and his staff, with Mayor Strout and many leading citizens of the city and State, witnessed the play, and honored the author, Major Holman F. Day, a resident of this city) by occupying boxes at the performance.

Major Day gave a reception at the club's clubhouse to his guests and members of the cast. Clara Turner Stock Co. Jan. 8.

CONGRESS (E. H. Gerstle, mgr.)—Large crowds were in evidence during holiday week-end of Jan. 3; Boxing Kangaroo and Gordon Bros., Lee Tune E. Kiang.

Notes.—The employees and performers of the Congress were banqueted by the management 25..... Will H. Stevens, formerly manager of Greenwood Garden, was welcomed by his friends upon his appearance at the Jefferson, in "The Girl from Rector's,"..... Manager Gastele, of

Racine, Wis.—Racine (Daniel M. Nye, Jr.) "A Stubborn Cinderella" drew largely on Jan. 1, "The American Idea" 2, "A Mattie Idol" 4, "Hyde Theatre Party" week of 5.

NOTES.—Orpheum, Palace and Dreamland, showing picture houses, doing well. Elks' Christmas tree and entertainment Christmas Palace.

... Sunday morning, at Ek's' rooms, one hundred and seventy-five of the most needy children received each a pair of new shoes and stockings. . . . Manager Stafford, of the troupe, and his company of entertainers are serving of great credit for their liberality.

W. Hickman Bessey Co. opened a week's engagement Dec. 25 to S. H. O. "The Prince To-night" Jan. 9, "The Thief" 10, "The Max" 15, "The Lion and the Mouse" 16, "The Third Degree" 19 "The Merry Widow"

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Kai

(continued)

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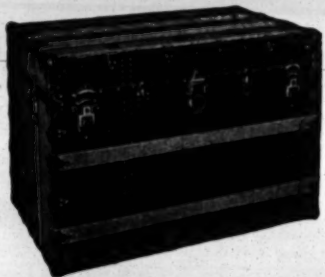
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Think how I love you, think how I'll cry;
Don't let us part, maybe you'll miss me
Don't break my heart, come, dear, and kiss me,
If you say no, it must be so,
Teach me before you go.

CHORUS

You taught me how to love you, now teach me to forget,
Don't leave me heavy hearted and fill me with regret,
Your sweet face haunts me always, I'm sorry that we met,
You taught me how to love you, now teach me to forget.

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2d VERSE

Something of late, dear, has estranged you,
Love turned to hate, oh! how it changed you,
Love's dream is o'er, sweetheart's no more,
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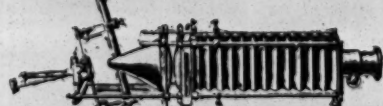
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